DECEMBER 4, 1954

MOTION PICTURE HERALD

Sales Managers Press For Industry Talks on Terms and Arbitration

BETTER REFRESHMENT MERCHANDISING:

Suggestions for Increasing Sales from the IPA Convention

INCLUDING

Better Theatres for DECEMBER

A New Theatre with a Reverse Plan for Wide-Screen

Data for Determining New Picture Sizes at Drive-Ins

The Urgency of Management-Projectionist Co-operation

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CHEERFUL EARFUL!

GOOD NEWS FROM M-G-M!

M-G-M's STAR-HIT LINE-UP!

The tentative line-up of Big M-G-M attractions below is just a sample of what's to come. They've been screened in various stages of completion and are assured hits! Following right after "THE LAST TIME I SAW PARIS" and the great Christmas-New Years musical "DEEP IN MY HEART," showmen may happily depend on a consistent flow of top product from M-G-M. THRIVE IN '55!

JANUARY

"BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

A stranger comes to a guilt-ridden town and the suspense is terrific!

M-G-M presents in CinemaScope • Spencer Tracy • Robert Ryan in "BAD DAY AT BLACK ROCK" • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins Screen Play by Millard Kaufman • Adaptation by Don McGuire • Based on a Story by Howard Breslin • Photographed in Eastman Color • Directed by John Sturges • Produced by Dore Schary

JANUARY

"GREEN FIRE"

(CinemaScope—Color)

A flaming beauty . . . fabulous gems . . . high adventure filmed in South American jungles!

M-G-M presents in CinemaScope • Stewart Granger • Grace Kelly • Paul Douglas in "GREEN FIRE" • co-starring John Ericson • with Murvyn Vye • Written for the Screen by Ivan Goff and Ben Roberts • Photographed in Eastman Color • Directed by Andrew Marton • Produced by Armand Deutsch

★

FEBRUARY

"MANY RIVERS TO CROSS"

(CinemaScope—Color)

A fighting frontiersman . . . but a red-headed beauty made him surrender! Loaded with danger and delight!

M-G-M presents in CinemaScope "MANY RIVERS TO CROSS" starring Robert Taylor • Eleanor Parker • with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness • Screen Play by Harry Brown and Guy Trosper Based on a Story by Steve Frazee • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Jack Cummings

THRIVE IN '55!

FEBRUARY

"JUPITER'S DARLING"

(CinemaScope—Color)

Biggest of all M-G-M musicals . . . about the beauty and the barbarian! Song hits! Spectacular glory! Cast of thousands!

M-G-M presents in CinemaScope "JUPITER'S DARLING" starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest • Screen Play by Dorothy Kingsley • Based on the Play "Road to Rome" by Robert E. Sherwood • Songs: Burton Lane and Harold Adamson • Photographed in Eastman Color • Directed by George Sidney • Produced by George Wells

★

MARCH

"HIT THE DECK"

(CinemaScope—Color)

Three sailors on the loose in 'Frisco . . . it's hilarious song-dance-and-love entertainment!

M-G-M presents in CinemaScope "HIT THE DECK" starring Jane Powell • Tony Martin • Debbie Reynolds Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller Russ Tamblyn • with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell • Written by Sonya Levien and William Ludwig • Based On the Musical Play "Hit the Deck" by Herbert Fields • Presented On the Stage by Vincent Youmans • From "Shore Leave" by Hubert Osborne • Music by Vincent Youmans • Lyrics by Leo Robin, Clifford Grey and Irving Caesar • Choreography by Hermes Pan • Photographed in Eastman Color • Directed by Roy Rowland Produced by Joe Pasternak

MARCH

"INTERRUPTED MELODY"

(CinemaScope—Color)

The singing and sock of another "Great Caruso". Beautiful singer overcomes Fate, finds love and joy!

M-G-M presents in CinemaScope "INTERRUPTED MELODY" starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway • Screen Play by William Ludwig and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color Directed by Curtis Bernhardt • Produced by Jack Cummings

★

APRIL

"THE GLASS SLIPPER" *(Color)*

The same star, producer, director and writer of enchanting "Lili" in a brilliant new triumph!

M-G-M presents "THE GLASS SLIPPER" starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones • Written for the Screen by Helen Deutsch • Ballets by Roland Petit • Featuring Ballet de Paris • Photographed in Eastman Color • Directed by Charles Walters • Produced by Edwin H. Knopf

★

APRIL

"BEDEVILLED"

(CinemaScope—Color)

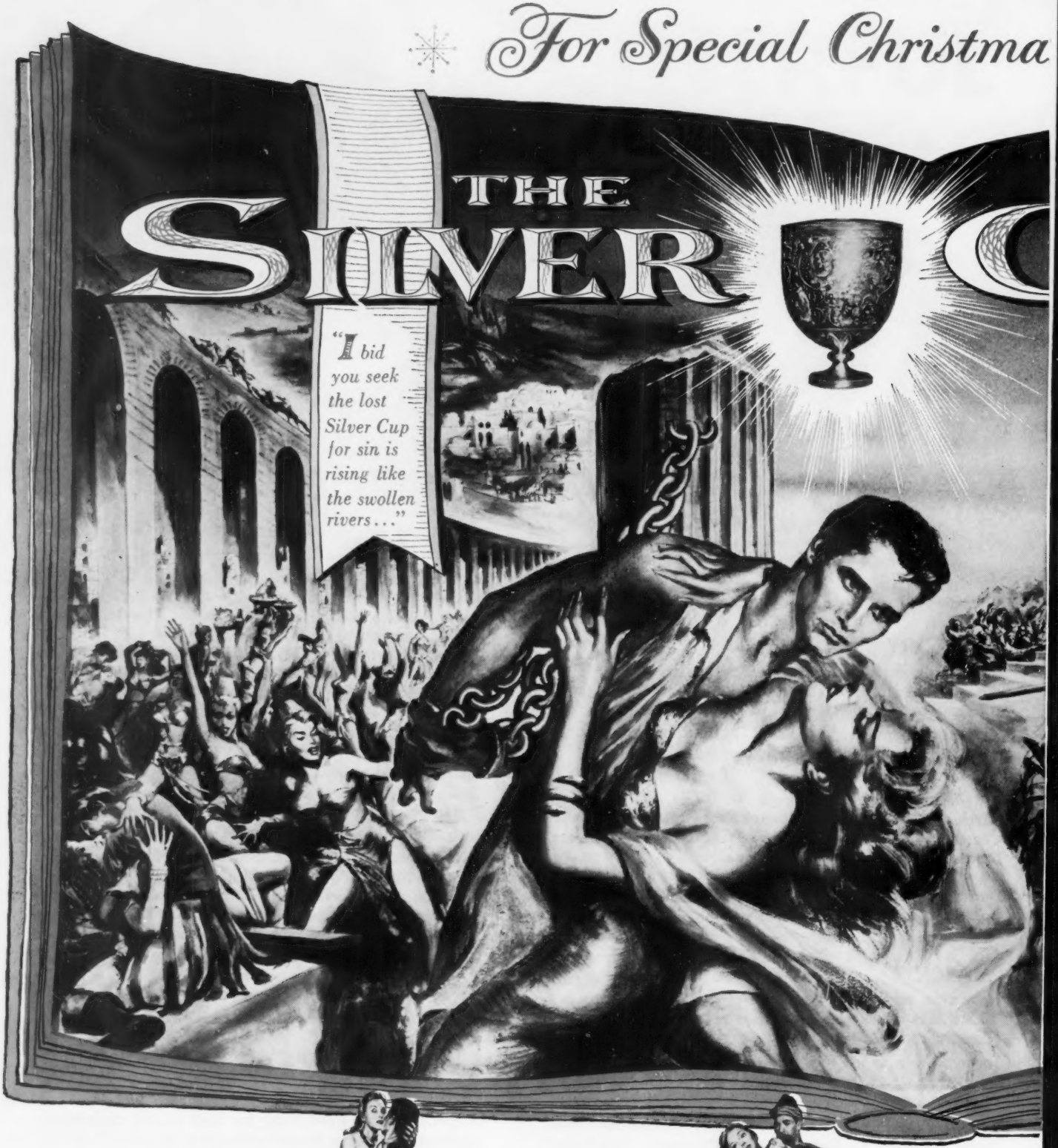
A girl sacrifices everything for love . . . in an intrigue-packed adventure filmed entirely in exciting Paris!

M-G-M presents "BEDEVILLED" in CinemaScope • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen • Based on an Original Story and Screen Play by Jo Eisinger • Photographed in Eastman Color • Directed by Mitchell Leisen • Produced by Henry Berman

1955—THE YEAR OF M-G-M's "THE PRODIGAL"

For Special Christma

THE SILVER C





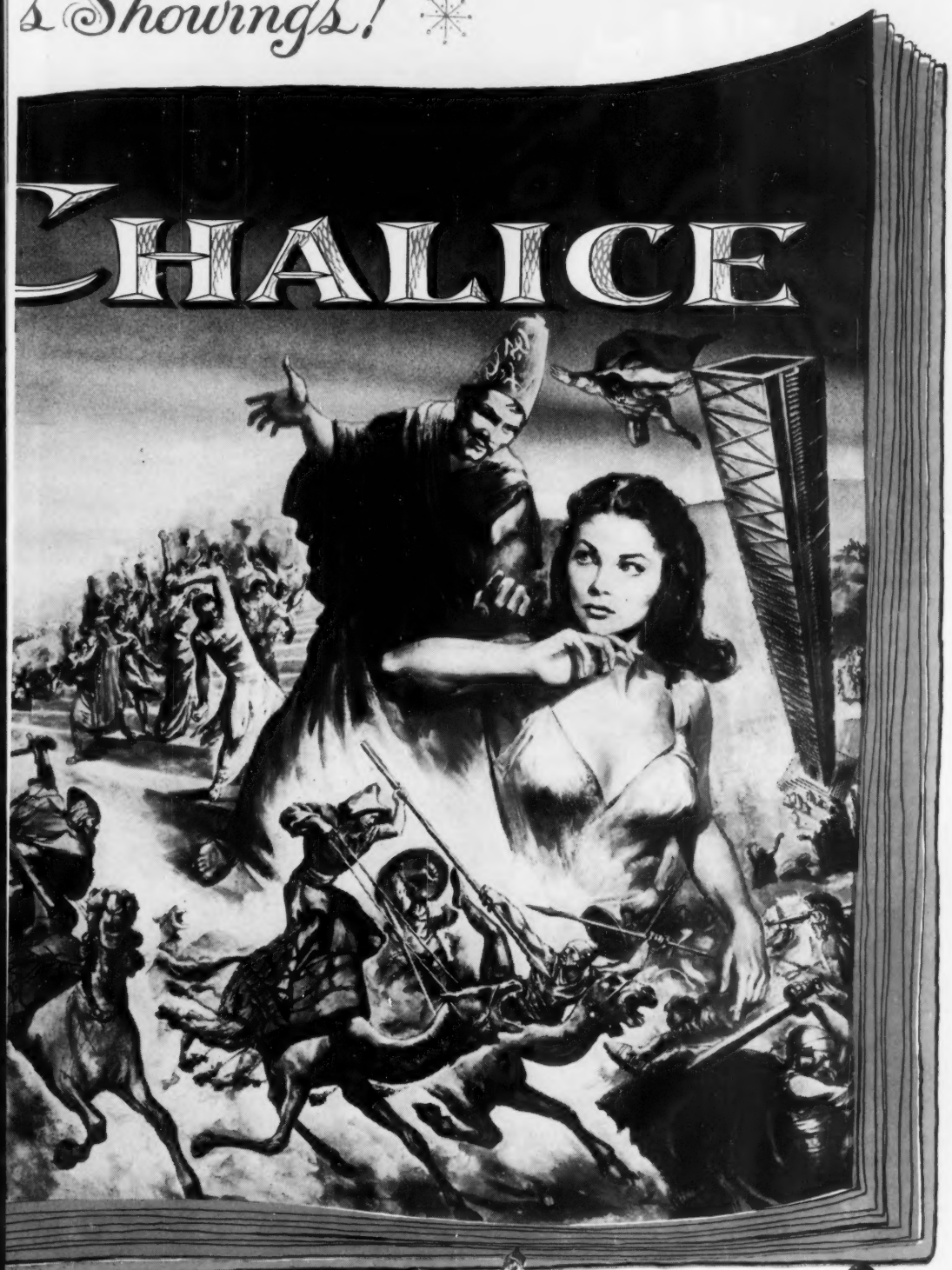
PROUDLY WARNER BROS. PRESENT THE MIGHTIEST STORY OF TRUTH AND TEMPTATION EVER TOLD— EVER LIVED—EVER MADE INTO A MOTION PICTURE!

OVER 25 MILLION PEOPLE
HAVE READ
THOMAS B. COSTAIN'S
RECORD BEST-SELLER
AND EVERY BREATHLESS MOMENT
OF IT IS IN
CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND



A VICT
WITH A CAST OF
as HELENA, the Se
VIRGINIA
as SIMON, the Magician
JACK PALA

s Showings!



Today

America will know which city, large or small, wins the World Premiere of 'The Silver Chalice"! This is the day, after three weeks of spearheading the national sale of Christmas Seals, Art Linkletter on his famous CBS "House Party" announces on 69 TV stations and 203 radio stations the name of the American community which has led the nation in the first three days of Christmas Seal sales—and the first theatre in the world to show this mighty attraction on

The Night Of December 17th!

OR SAVILLE PRODUCTION
HRONGING THOUSANDS, STARRING
ctress as DEBORRA, the Innocent
MAYO · PIER ANGELI
as BASIL, the Defender
CE AND INTRODUCING PAUL NEWMAN



WITH
WALTER HAMPDEN
WRITTEN FOR THE SCREEN BY
LESSER SAMUELS
Associate Producer
MUSIC COMPOSED AND CONDUCTED
BY FRANZ WAXMAN
DIRECTED BY
VICTOR SAVILLE
PRESENTED BY
WARNER BROS.




SHAPING UP WITH THE YEAR'S BIGGEST GROSSERS!
OTTO PREMINGER presents OSCAR HAMMERSTEIN'S
CARMEN JONES
from 20th Century-Fox
CINEMASCOPE
starring
HARRY BELAFONTE · DOROTHY DANDRIDGE
PEARL BAILEY · OLGA JAMES · JOE ADAMS
Produced and Directed by
OTTO PREMINGER
Books and Lyrics by
OSCAR HAMMERSTEIN, 2nd
Screen Play by HARRY KLEINER
color by DeLuxe
"it's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 10

December 4, 1954

Fee TV—FCC's Headache

PRESSURES on the Federal Communications Commission for a decision concerning subscription television have been mounting so rapidly that signs point to some form of action in the near future. Zenith, which filed the first petition for fee-TV on behalf of its Phonevision system in February, 1952, this week requested the FCC to authorize immediate commercial operation of subscription television. Altogether the FCC has received a dozen petitions advocating the establishment of subscriber-fee television.

Although the FCC's powers are broad, it would be imprudent for that agency to authorize such a revolutionary service as toll television without holding hearings or otherwise giving opponents—including motion picture theatre operators—an opportunity to present fully their views. Word from Washington is that the Commission has never authorized a new service without first affording some opportunity for the pros and cons to be expressed.

No one really knows whether the American public would accept fee-TV to a degree to make it economically practical no matter what action the FCC might take. A few years ago the FCC established an "incompatible" system of color television. It died a-borning and the FCC had to reverse itself. There are more imponderables in the toll television situation than there ever were in color television.

LAST week Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at an exhibitor convention in Jacksonville said, "It may be wise for theatre owners to secure local franchises for distribution of such programs (fee-TV shows). It may prove possible to supplement network programs with film product from your theatre." With this statement Mr. Barnett lines up with the spokesmen for some of the fee television systems who have suggested that exhibitors might somehow benefit by toll-television. How this can be done to the profit of the exhibitor and his theatre operation has not been made clear. It would seem to confound the laws of economics. If fee-TV is authorized the distributing agencies for programs to the homes obviously must be the television broadcasters. Television equipment makers and servicing organizations are the logical ones to take care of making and installing the devices. How or why either broadcasters, manufacturers or service companies would "cut in" motion picture exhibitors for a share of the profits is a mystery.

The "New York Times" television writer, Jack Gould, recently summed up some of the "knotty questions" that the FCC must decide: "Can channels on the air, theoretically the property of all the people be reserved for only those able to pay? Will the FCC regulate admission prices for entertainment. . . ? Must the FCC standardize on one system of pay-as-you-go or ask the public to invest in two or three systems?"

The motion picture industry has some questions of its own about fee-TV such as:—"What would happen to the theatres? Would fee-TV be an adequate substitute for theatrical release of top budget product? Would one or a few organizations monopolize fee-TV and then dictate terms both to Hollywood and to the consumers?

■ ■ ■

Research for Survival

THIS industry's attitude towards research has long been like Mark Twain's comment about the weather—"Everyone talks about it. No one does anything about it."

The motion picture industry's general attitude in this respect is almost unique among the great American industries. Research has been the cornerstone of progress. Without considering what research has done for other industries in the past, it is interesting to note some of the things the electronics industry is working on now. Based on previous records it is certain that in time these problems will all be solved. Electronic companies now are giving high priority to research that will make color television inexpensive, make it possible to have TV screens of any size hung on the wall with the set and controls located elsewhere and also a system of electronically amplifying light so that TV pictures in the homes may be as bright as any theatrical screens. Each of these impending developments will have a bearing on motion pictures.

Elmer C. Rhoden long has been an advocate of research. One of his first actions after being elected president of National Theatres was to set up a half million dollar advertising research fund. Mr. Rhoden seeks data on the relative value of advertising media, pulling power of premiums, recreation habits of the public, admission prices and public tastes in screen entertainment. Every circuit and every individual operator could be better informed on those topics. The fine start made by Mr. Rhoden should be followed elsewhere to the advantage of the whole industry.

Up to now research projects in the industry have broken down because disputes arose over who should pay what. If individual organizations undertake specific research and make the results generally available the way would soon be smoothed for the establishment of all-industry projects under COMPO or some other sponsorship.

The question is not—to research or not. It is—Will the correct answers be found in time?

—Martin Quigley, Jr.

Letters to the Herald

Crisis

To the Editor:

I have been a small town exhibitor for twenty years and have depended upon my theatre entirely for my living. Now, due to the unreasonable sales policies of the major companies, the death seal is, slowly but surely, being forged for my theatre. This statement, justified and unjustified, has been repeated so often that it has developed the reputation of the lad who cried "Wolf" too many times. However, allow me to reminisce a little.

In 1934 when I entered the motion picture business, the industry was fighting its way out of the worst depression in the history of this country. The distributors were encouraging the reopening of closed theatres and new situations where no theatre existed. This I know from my own experience. The market for their product, of which they had plenty, steadily grew. The dividends to their stockholders were small it is true, but the salaries and wages went to fantastic figures. The salesman, their life line and incidentally, the poorest paid of the lot, truly earned his expense account. I have signed many contracts at three and four o'clock in the A.M. (The point here is that an exhibitor could always get a fair deal providing he had the stamina to stay with these rugged salesmen.)

The small town situations plowed back their profits into new sound systems, projectors, new seats, and air conditioning, and many went into debt to rebuild. The industry grew rapidly with the improvements in the small towns and the increased number of small situations. (Remember that the large cities were adequately seated and controlled so that new exhibitors there were comparatively small.)

By 1938 the industry had hit its stride. The producers, the distributors, and the exhibitors were all making a fair profit. In the meantime, a new trend in selling policies gradually began showing its ugly head. Such things as stop pictures, road shows, must percentage pictures, advanced admissions, and of course, recently CinemaScope. These things increased from year to year. There is no more dickering and bargaining until four a.m. Now, the small exhibitor is told in effect, "It is the sales policy of the company. Take it or leave it."

If he takes it, he either loses, makes nothing, or his percentage of profit is too small for the gross. (Incidentally, I have *never* made a profit on a percentage picture.) The result is, in my case, that I am forced to pass up all the better product, gradually losing my patrons to my larger neighbors. This is true, I am sure, with thousands of other small town exhibitors as is attested to by Mr. Pat McGee in his statement that 5,000 to 8,000 theatres are expected to close and that the distributors themselves are reconciled to the loss of 5,000. (The HERALD, Nov. 6, 1954, TOA meeting.) Also COMPO reports in 1954 that from Jan. 1, 1946, to March 1, 1954, 6,280 have already closed.

According to predictions then, there will be approximately 12,000 theatres closed, representing several hundred million dollars in investments and approximately $60,000,000 in salaries and wages, discounting any profit whatsoever. The great majority of these will be small towns. Let's do a little fast figuring here. . . .

Grant that 25% of these 12,000 theatres were due to close because some of them should never have existed anyway and others were in boom towns of military personnel and defense workers, leaving a balance of 9,000. Using my 1953 figures on film rental, which I am sure is below the average small town, $4,280 times 9,000 amounts to $38,520,000. I am not trained in big business, but it is awfully hard for me to believe that the distributors will allow this revenue to be lost without making some effort to salvage it. It would be interesting to know what explanation the policy makers will give when this loss is felt at the top.

It is obvious that as more theatres close, the stiffer the terms for product will become until eventually there will be a dead end.

My prescription for the cure of this cancerous condition is simple. Probably too simple for the powers-that-be to grasp, for their minds work with complexities. Make all product available to the small exhibitor at his agreed terms for the various allocations. Give him the opportunity to make enough profit on the important pictures to offset his losses on the lesser product which he has to have to fill out his playing time. Allow him to play the bigger attractions in the order of his regular run that he holds. Remember, the small town takes nothing from the cities, but the cities raid the towns.

If conditions do not improve quickly, I will be among the 12,000 closed situations by March, 1955, after twenty years of conscientious service to this community and my contribution to the welfare and growth of this industry.—*I. M. GAUTHIER, Owner-Manager, Castle Theatre, White Castle, La.*

Admission Prices

To the Editor:

Regarding the average admission price in motion picture theatres in the United States, I believe that the average price of 47 cents is much too low for today. However, theatre owners must be very careful not to set admission prices too high in today's market.

Our policy throughout the circuit has been to raise our admission price to 60 cents or 65 cents for adults from our regular admission of 50 cents and to 25 cents for children from our regular admission of 15 cents on so-called super attractions such as "The Robe," "The High and the Mighty," "The Caine Mutiny" and so forth. The public pays more for extra quality pictures and no kicks. Our standard price of 50 cents for adults and 15 cents for children is standard throughout our circuit of indoor houses and I believe is plenty high for today.

In our drive-ins we are now getting 70 cents in one, 65 cents in two and 50 cents in three. We believe these prices to be too low and will probably raise them next season.—*GLENN ASHMUN, Strand Theatre Building, Caro, Michigan.*

More Pictures

To the Editor:

We need more pictures. When are the distributors going to do something about this pressing problem?—*G. ALBERT ROY, Orpheum Theatre, New Bedford, Mass.*

WHEN AND WHERE

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6: Annual meeting of the Motion Picture Association of Greater Kansas City, Kansas City, Missouri.

December 6: MGM's Ticket Selling Workshop, in Boston.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 6-8: Associated Screen News, Ltd., Workshop, at company headquarters in Montreal.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

December 9-10: Annual convention, South Dakota Motion Picture Exhibitors, Cataract Hotel, Sioux Falls, S. D.

December 16: San Francisco Variety Club's annual blind babies' Christmas party, Hotel Richelieu, San Francisco.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

MOTION PICTURE HERALD

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On the Horizon

ODLUM AND HUGHES

Floyd B. Odlum, president of Atlas Corporation, told his stockholders Tuesday in New York the status of his negotiations with Howard Hughes. He said he hoped to reach an agreement with him "before the end of the year" on control and management of RKO Pictures Corporation from which Mr. Hughes bought RKO Radio Pictures last April and which now possesses some $15,000,000 cash as its only asset. Atlas owns slightly less than half the outstanding RKO Pictures Corp. stock. Concerning Mr. Hughes Mr. Odlum said, "I like him in spite of and perhaps in part because of his foibles and we have spent many hours together in odd places at odd hours discussing and negotiating. . . . As to TWA and the (Hughes-owned) brewery we have never negotiated or discussed. As to the Hughes Tool Company we have discussed but never negotiated. I have told him that if and when he decides to sell this major unit I will be helpful if I can but that . . . I do not wish to buy it. . . ."

NO CONFLICT

As television settles into its own particular sphere in the American scene it will conflict less and less with the habits of the picture-going public. Walt Disney expressed that view Tuesday night in New York at the annual Sylvania TV Awards dinner. The producer said this would be advantageous to both media and added that he believed motion pictures would continue to "occupy a very warm and special place in the hearts of the American people."

INVESTIGATION

The staff of the Federal Trade Commission has just about concluded its work on its investigation of the Motion Picture Export Association, and the staff report and recommendations will be placed shortly before the full Commission for action.

INCREASE

Directors of the Motion Picture Export Association meeting in New York Tuesday were told that negotiations are under way in Italy to procure for American companies 60 per cent in remittances over the present $4,500,000 yearly ceiling. Representing the MPEA in talks with Italian officials in Rome is Eugene Van Dee, Italian MPEA representative.

KINEMINS

At least one Kinemin film (made with mobile puppets) will be produced every year, Michael Myerberg, producer of the successful "Hansel and Gretel," now being distributed by RKO, said in New York Monday. His next feature will be selected from among "Aladdin's Lamp" with music by Rimsky-Korsakof; "The Pied Piper," and a science fiction story. At the moment he favors "Aladdin."

EIDOPHOR COMING

A commercial prototype of the Eidophor theatre television equipment is expected to be ready before the end of the year. Renewed talk of the Swiss built equipment at the 20th-Fox home office in New York this week indicated that developments may be expected when Spyros Skouras returns from his present trip to Europe.

UNDERWATER

The RKO-Howard Hughes production "Underwater," starring Jane Russell, will have its premiere, oddly enough, under water. RKO currently plans to show the picture to a specially selected audience, flown by TWA from Hollywood and New York to Silver Springs, Fla., where they will be equipped with aqua lungs and seated 20 feet below the surface of the crystal clear water.

ARMISTICE

MPAA officials, incidentally, are not disposed to open up any new legislative battles for repeal of state censorship laws after the recent setback in Maryland, where lawmakers decided to continue the state censorship law despite an MPAA plea for repeal.

Vincent Canby--James D. Ivers--J. A. Otten

This week in pictures







NEW YORK'S Annual Thanksgiving Day Parade marking the advent of Santa Claus to Macy's department store is watched by thousands on the streets and millions more in the TV audience. This year three film producers were prominently represented. Above, left, Virginia Mayo, star of Warner's "Silver Chalice," leads the parade as queen; above, a float represents MGM's "The Glass Slipper," and, left, DCA's "Long John Silver" rides in oriental splendor.



AT A TESTIMONIAL luncheon to Samuel Pinanski in Boston last week are Arthur Lockwood, toastmaster; Edward S. Canter, with a watch he presented to Mr. Pinanski; the guest of honor, and Nathan Yamins, co-chairman with Mr. Lockwood of the affair.



NEW officers of the Motion Picture Exhibitors of Florida are: seated, B. B. Garner, treasurer; Jerry Gold, president, and Bill Beck, secretary. Standing: Mark Chartrand, TOA representative; Jimmy Biddle, Pete Sones, Bob Daugherty and Mark DuPree, all vice-presidents, and Horace Denning, former president now chairman of the board.

VISITORS. Leonard Moonblatt of the Clifton theatre, Clifton Heights, Pa., and Mrs. Moonblatt meet director Norman Taurog on the set of Paramount's Martin and Lewis picture "You're Never Too Young."





HOLLYWOOD last week entertained Prince Axel of Denmark, guest of honor on the first Scandinavian Airlines flight from Copenhagen to Los Angeles, via the North Pole. Above on the "Kiss of Fire" set at the Universal-International studio are Y. Frank Freeman, chairman of the AMPP; Barbara Rush; His Highness; Martha Hyer; Alfred E. Daff, Universal executive vice-president, and Jack Palance.



DISCUSSING in New York the premiere of 20th-Fox's "There's No Business Like Show Business" for the benefit of the Actors' Fund of America are Warren Munsel, Al Lichtman, Mitzi Gaynor, star of the picture; Walter Vincent, Actors' Fund president, and William Moclair, Roxy theatre executive director.

CECIL B. DEMILLE, below, back from shooting "The Ten Commandments" in Egypt, talked to Paramount executives in New York last week. In the first row are Charlton Heston, starred in the picture, Jerry Pickman, Hugh Owen and Sidney Deneau. Second row: Barney Balaban, Adolph Zukor, A. W. Schwalberg and E. K. O'Shea.



CINEMA LODGE of B'nai B'rith honored its past presidents last week in New York. Below, seated, are past presidents Saul Rogers and Adolph Shimel. Standing: Burton E. Robbins, president; Irving Greenfield, Jack H. Levin, Martin Levine, Max E. Youngstein, chairman for the evening; Albert A. Senff; A. W. Schwalberg, first and honorary president; Max Blackman and S. Arthur Glixon.





FOUR BRITISH stars, currently in Columbia pictures, at the recent Command Performance in London: left to right, Jack Hawkins of "The Prisoner"; Jean Simmons and her husband Stewart Granger, co-starring in "Deadlock," and Peter Finch of "The Detective."

ZENITH PUSHES TOLL TV PLEA

Asks FCC Grant Approval of Immediate Operation by Any TV Stations

by J. A. OTTEN

WASHINGTON: The Zenith Radio Corporation Monday requested the Federal Communications Commission to authorize immediate commercial operation of subscription television by properly equipped TV stations.

The request took the form of a petition substituting for one filed in February, 1952. It pointed out that the Commission has legal authority to expedite subscription operation by granting a simple modification of existing TV station licenses without prolonged formal hearings.

Opportunity to Oppose

Asked to comment on the petition shortly after it was filed, FCC officials said that the Commission had never authorized a new service without first according some opportunity for adverse comment, if any, to be expressed. This has taken the form of the scheduling of public hearings or the inviting of written comments by interested parties. Should the latter show sufficient opposition to the new service, then the Commission would proceed to schedule a hearing.

In response to Zenith's request, Trueman T. Rembusch, co-chairman with Alfred Starr, of the exhibitors' joint defense committee against toll TV, expressed confidence that the Commission will not accede to the company's petition. He said, "It is my opinion that the Commission, faced with so many complex legal and engineering questions in the toll television matter, will not be stampeded into a snap judgment decision by Zenith or any other minority group seeking selfish advantages."

Reports that the Commission would take some action within the next month or so in the way of calling for expressions on the subject of toll TV have been published recently. Some observers here feel that Zenith's petition prodding the FCC for immediate action anticipates the reported move by the Commission.

In its new petition, Zenith asserted that public interest would best be served by eliminating prolonged hearings which might delay introduction of subscription television and cited instances of matters which were not settled until after years of consideration. It then outlined three alternative procedures by which the Commission could take this action within the scope of its present authority.

Zenith indicated that on an historic basis, the FCC would be following the spirit in which the Radio Act of 1927 was framed. At the time this legislation was formed, Congress considered the possible prohibition of fees for program service, and then specifically rejected such prohibition. Framers of the act declared that there was no more reason to prevent a station from charging fees for special program service than there was reason to prohibit a theatre or a telephone company from charging for service. It was the Radio Act of 1927 which formed the basis for the present Communications Act, according to Zenith.

Top Events Could Be Seen

Zenith said that establishment of subscription television would make possible a new and better kind of programming that will not duplicate or interfere with present commercial programs. It would also restore to home TV many important events, such as grand opera and championship fights, which have been lost to theatre TV or blacked out altogether, it stated.

The company said that subscription TV would not replace present programs or equipment. Instead, it would put first run movies, heavyweight championship fights, the Metropolitan Opera, Broadway openings, a variety of top sports events, and other major box office entertainment into subscriber homes on the same TV receivers with which they watch commercially sponsored programs. In particular, subscription television would make possible the showing of top Hollywood movies. These, and other important box office events are now denied to the home television audience because their production costs are too high for advertising sponsorship, it added.

Sees Big Box Office

According to Zenith, if subscription TV is approved the public will be able to see box office events in the home at a fraction of the cost of attending them in person, or of seeing them in a TV-equipped theatre. From the standpoint of the producers of fine entertainment, the payment of only a few cents per person in millions of homes would provide a box office to finance those fine and costly productions which cannot now be seen in the home, it said.

The company said that subscription TV would thus make possible the extension of television service to small towns and many other areas that are unlikely to get service otherwise. However, Zenith recognized the fact that the financial troubles of TV stations are not confined to less populous areas, but that they also apply to many stations in major markets, and are being experienced by both UHF and VHF stations.

Zenith, therefore, asked that a subscription service be made available for both types of stations and not confined to UHF alone as has been suggested elsewhere. Increasing the number of stations in existing markets, and establishing new stations in areas not now served by television, would make available to millions of people many advertising-sponsored network programs not now available to them, Zenith said.

Because subscription television is a totally new service, Zenith recommended that detailed rules for its operation be avoided until such time as experience indicates what rules should be made. In the interim, the company said, the FCC has ample power to cope with any abuses that may develop, and can exercise its authority to prevent these abuses on a case-to-case basis. The petition noted that the FCC has proceeded along similar lines in its decision to permit satellite TV stations, and that this action allows the service to start at once.

Perspecta in 1,500 Spots Worldwide

Some 1,500 exhibitors throughout the world already have installed Perspecta stereophonic sound equipment, it was revealed this week by Arthur M. Loew, president of Loew's International. Having recently returned from a five-week tour of England, France, Belgium, Germany, Italy and Spain, he said that "about 4,000 orders for Perspecta equipment will be filled shortly."

Mr. Loew disclosed that 15 companies throughout the world are licensed to manufacture and distribute Perspecta equipment but that 11 firms are now doing so. These include two in Italy, one in Japan, one in Germany, one in France, two in England and four in the U. S.

He said that as soon as more companies begin manufacturing, it is expected that import restrictions in many foreign countries will be eliminated.

Mr. Loew also revealed that world-wide business of Loew's International has increased about 15 per cent this year as compared to 1953. He added that "about five per cent of the picture company's overseas gross is from the 16mm market."

Says Telemeter Can Aid Minor League Finances

HOUSTON: Telemeter offers organized baseball the best means of promoting its own financial interests and of protecting minor leagues against attendance losses caused by telecasts of major league games, Paul MacNamara, vice-president of International Telemeter Corporation, said here this week in an address before the annual convention of the National Association of Professional Baseball Leagues. Mr. MacNamara said that with such a system as Telemeter "an unprecedented era of prosperity for all professional baseball leagues, major and minor, would be experienced."

INDUSTRY PARLEY WINS FAVOR OF SALES HEADS

Round Table Conference Now Needs Only Date to Begin Full Scale Talks

All that remains before the realization of Al Lichtman's proposal for an all-industry round table conference on trade problems is the setting of the date. This was the opinion of one distribution company sales manager following a meeting of the sales managers committee of the Motion Picture Association of America Monday in New York.

The initial reaction of sales managers to the plan, put forth by the director of distribution of 20th Century-Fox several weeks ago, was described as very favorable. The sales managers meeting convened Monday, one day ahead of schedule, and heard Mr. Lichtman outline his proposal. However, since a good part of the meeting was devoted to the arbitration issue, it was thought that one more meeting of the same group would be necessary before calling exhibition leaders to the round table.

Indications are that although some distribution company presidents may not attend the projected conference, their respective representatives would be appointed to act as delegates. Further indications are that following the conference on general trade problems, exhibition leaders will be asked to confer with individual film companies on problems relating to specific companies.

An official spokesman for the Motion Picture Association said Monday that "a later meeting" on the round table conference proposal will be held. From other quarters, it was learned that the sales managers committee is not expected to meet again for a couple of weeks.

The reason given for the delay was that quite a number of sales managers are expected to be out of town the next week or so on business. The next meeting of the sales managers is expected not only to discuss more fully the Lichtman plan, but also to explore a possible agenda for the conference, slated to be held in New York.

Lichtman TOA Speech Is Reprinted for Exhibitors

Not so incidentally, the address made by Mr. Lichtman at the annual convention of the Theatre Owners of America in Chicago early in November has been reprinted for circulation to every theatre owner in the country, 20th-Fox has announced. The speech, in which Mr. Lichtman spoke in the combined capacities as 20th-Fox executive, co-chairman of the Council of Motion Picture Organizations, chairman of the Distributors' Committee on Arbitration and as a veteran of 44 years in the motion picture industry, has been widely acclaimed by leaders of both TOA and Allied States Association, who asked that copies be distributed to all theatre men.

Twenty thousand copies of the talk, dealing with industry problems and their solutions, emphasizing the need for cooperation and unity for the mutual welfare of exhibitors and distributor, will be distributed by the two exhibitor organizations to their respective memberships and through the 20th Century-Fox branch offices across the country.

ARBITRATION DRAFT CLOSER AS NEW MEETINGS ARE SET

Following a meeting Monday in New York of the sales managers committee of the Motion Picture Association of America, initially called to discuss the Al Lichtman round table conference plan, it was announced that a meeting between the distribution and exhibition arbitration committees "to settle the one remaining problem on arbitration" was being arranged for the near future.

The Monday meeting, according to a report, became so engrossed on the arbitration issue, that a further meeting, as yet unscheduled on the Lichtman plan, had to be planned. The official announcement did not state what the one remaining problem on arbitration dividing exhibition and distribution is, but, according to an earlier statement by Mr. Lichtman, who is director of distribution for 20th-Fox, the question of damages in an industry-wide arbitration system remains in dispute.

Among those attending Monday's meeting were Arthur Schimel, counsel for the distributors' arbitration committee, and Austin Keough, Paramount vice-president and general counsel. Mr. Schimel was to confer Friday in New York with Herman Levy, general counsel for Theatre Owners of America, resuming talks on arbitration which have been in abeyance for the last two months. The Friday meeting was described as one of a series scheduled between Mr. Schimel and Mr. Levy, indicating a stepped-up program to write an arbitration draft.

Oklahoma's Unit Meeting

OKLAHOMA CITY: Top officials of Theatre Owners of America will be on hand here Monday and Tuesday for the 37th annual convention of the Theatre Owners of Oklahoma at the Biltmore Hotel. S. H. Fabian, president of Stanley Warner Corporation, will be saluted at the "star showmanship" banquet Tuesday night and will make the only banquet address.

Also sparking the meeting will be Pat McGee, vice-president of TOA, who will deliver the keynote talk at the Monday luncheon. Senator Kerr (D., Okla.) will be a special guest at this event, at which Morris Loewenstein, TOA president and convention general chairman, will preside. E. D. Martin, new TOA president, will be honored at the president's luncheon Tuesday, with Paul Stonum, TOA board chairman, presiding.

Special guests will include Burton Robbins, vice-president of National Screen Service; Ray Colvin, executive director of the Theatre Equipment Dealers Association; John Rowley, TOA vice-president and first assistant chief barker of Variety Clubs International, and R. J. O'Donnell, Interstate circuit executive.

Also meeting at convention time will be Allied of Oklahoma, the baby organization in Oklahoma. Earl Snider, Jr., president, said the regular session of the board will go ahead as scheduled because many of the Allied members are affiliated with TOA. This meeting is set for noon Monday at the Biltmore. The group will plan further on its 1955 convention at the Skirvin Tower Hotel here, scheduled for February 28-March 1.

RKO Suit Against Pimstein Dismissed

RKO Radio Pictures' suit against Harry Pimstein, former company attorney, which charged he had disclosed confidential information to Albert List who ultimately acquired Howard Hughes' stock in RKO Theatres, has been dismissed. Mr. Pimstein said an agreement had been "amicably worked out." However, his $250,000 suit against Mr. List for money allegedly due him still is pending.

ZANUCK SAYS BRITISH ARE EAGER; CINEMASCOPE GAINS

by VINCENT CANBY

Darryl F. Zanuck, the articulate and well-traveled studio chief of 20th Century-Fox, paused in New York Tuesday afternoon for an upbeat press conference on his way back to Hollywood after a quick, one-week air trip to Great Britain to check the CinemaScope situation. Speaking first in general terms, he said that he had found the British public "just as eager for a new look in motion pictures as the public is here."

Getting down to specifics he estimated the 20th-Fox world gross for the year, excluding the United States and Canada, at between $32,000,000 and $40,000,000. The British gross will be down "slightly" (about $2,500,000) from last year, but he explained that this was rather phenomenal considering that the company did this year's business with only eight pictures in "far fewer houses" than last year's 24 20th-Fox releases played.

Expected to Pass Last Year

With the equipment situation in Britain now eased, and installations going at the rate of about 40 per month, the production executive estimated that business would be up to last year's figure by next March and would then go on quickly to surpass it.

As an example of CinemaScope's draw, Mr. Zanuck said that in a study of houses throughout Britain covering 16 weeks of CinemaScope product against 16 weeks of standard product the year before, it had been found that all the houses have increased their total grosses with CinemaScope by "at least 50 per cent and in one case by 80 per cent." And, he added, the increases included "Robe" figures "in only a couple of the situations."

Two measures are being studied, said Mr. Zanuck, with a view to alleviating the slow flow of CinemaScope prints into Britain. The company now is working with Eastman in experiments to make "near-perfect" dupes, which could be shipped immediately to England for the making of prints, and the company also is toying with the idea of cutting a second negative "at very great cost" which, nevertheless, would allow the simultaneous making of prints abroad and in the U. S.

The 20th-Fox executive said he had also found a very definite change in the attitude of foreign producers to CinemaScope. Six months ago, he said, they were definitely cool, now there is "a great warmth." Some of this warmth was generated by the fact that in France, where there are 400 CinemaScope installations, 20th-Fox pictures had done bigger business in grosses and attendance than had been done with 2,000 outlets, he said.

Requests from Producers

He reported that the company has received 22 written requests from producers in West Germany for CinemaScope camera lenses, 18 in England, seven in France and nine in Italy. "We cannot begin to fill the requests at this time," he added, "because the various types of cameras have to be adjusted to take the lenses." In any case, he indicated, 20th-Fox no longer is in the position of having to "sell" the idea of CinemaScope: by performance, it's selling itself.

On the domestic production front, Mr. Zanuck hesitated to set a number for the total 20th-Fox studio output next year, but estimated it to be "not less than 20," which he said would be the equivalent to double that number of standard films. As an aside on the product shortage subject, he said laconically, "I'm not doing a service to the exhibitor or the public by making pictures by the number." It was added that the "studio-made" product would be augmented by independently-made product on the order of Otto Preminger's "Carmen Jones" and British-made CinemaScope pictures.

Paramount Calls Special Sales Meet

A special meeting of Paramount's divisional sales managers has been called by A. W. Schwalberg, president of Paramount Film Distributing Corporation, to start Monday, December 6, at the company's Hollywood Studio.

Purpose of the meeting is to lay the groundwork for the marketing of "the unprecedentedly strong Paramount product lineup for 1955." The executives in attendance, including officials from the home office, will view several of the 1955 releases that have been completed and "rushes" on films currently in production and scheduled for release next year.

Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, will address the division managers and outline to them the merchandising of the product to be released in 1955. Mr. Pickman will also preside over the international promotion coordination meeting to be held at the studio the week of December 6.

Indiana Area Premiere For "Seven Bad Men"

HOLLYWOOD: A 100-theatre premiere of "Seven Bad Men" in Indiana next spring is being set up by Nat Holt, producer of the film, and James R. Grainger, president of RKO Pictures, it was announced this week by the company. The picture stars Randolph Scott and was filmed in color by Technicolor for release in Superscope.

$5,732,063 Fox Net For 39 Weeks

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries Tuesday reported consolidated net earnings of $5,732,063 for the 39 weeks ended September 25, 1954. This amounted to $2.17 per share on the 2,644,486 shares of common stock outstanding.

Comparable operations for the 39 weeks of 1953 showed net earnings of $1,433,037 which amounted to $.52 on the 2,769,486 shares of common stock then outstanding.

The net earnings for the third quarter ended September 25, 1954 amounted to $2,635,518 as compared with net earnings of $1,274,728 for the third quarter of 1953. The net earnings for the second quarter of 1954 were $1,048,515. Amortization of film costs has been taken on the same basis as in previous years.

A quarterly cash dividend of 40 cents per share and an extra cash dividend of 10 cents per share on the outstanding common stock of the company was declared payable December 24, 1954 to stockholders of record December 10.

Salt Lake Meeting Gives Nod to New TOA Unit

More than 70 exhibitors from Utah, Idaho, eastern Nevada and western Wyoming voted Wednesday to become affiliated with Theatre Owners of America. Meeting in Salt Lake City, they approved the appointment of a committee to take care of organizational problems and report at a future meeting on plans for the TOA unit. Roger Mendenhall of Boise, Idaho, was named chairman, with David K. Edwards, Hal Hawk and O. J. Hazen of Salt Lake and Irving H. Harris of Burley, Idaho, as members. At the all-day sessions at the Hotel Utah, the exhibitors also heard a report from TOA leaders E. D. Martin, Walter Reade, Jr., Joe Rosenfield and Carl Anderson on the plan to finance independent production of films.

Alabama Supreme Court Upholds Ticket Tax

BESSEMER, ALA.: The Alabama Supreme Court has upheld the constitutionality of a municipal tax on theatre admissions which Bessemer Theatres, Inc., had challenged. The company, which operates the State and Grand theatres here, was told by the court that the tax was not discriminatory against theatre owners.

Kazan to Warners

Jack L. Warner, executive producer, has announced the completion of a deal with Elia Kazan to produce and direct a series of important pictures over a long term period for Warner Bros. presentation.

KNOCK ON WOOD

LIVING IT UP

SABRINA

1954

REAR WINDOW

First engagements of

WHITE CHRISTMAS

YOUR BUSINESS WILL CONTINUE TO THRIVE IN 'FIFTY-FIVE WITH MORE BLOCKBUSTERS FROM PARAMOUNT

~~1955~~ →

IN 1955 PARAMOUNT'S NEW BLOCKBUSTERS WILL INCREASE THE PROFITS YOU MADE FROM PARAMOUNT IN 1954 . . .

Paramount is the industry's leading source of box-office pictures as, at year's end, exhibitors look back at 1954. In 1955 Paramount will continue in this dominant position.

Last spring's business upsurge was markedly influenced by Danny Kaye's record-stunning comedy, KNOCK ON WOOD. Paramount followed this with Martin & Lewis' strongest grosser, LIVING IT UP. Then came REAR WINDOW – followed at once by SABRINA – and soon climaxed by WHITE CHRISTMAS.

With WHITE CHRISTMAS, Paramount brought to successful fruition the ultimate in big screen presentation – VistaVision, now unanimously hailed by press and public, now unanimously recognized by exhibitors as a potent boxoffice asset.

As the industry looks to the New Year, Paramount has amassed the most impressive wealth of completed product ever made available to theatre operators. From these pictures will come the great new boxoffice records of 1955 . . .

White Christmas

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

Irving Berlin's WHITE CHRISTMAS
In VistaVision • starring Bing Crosby • Danny Kaye
Rosemary Clooney • Vera-Ellen • with
Dean Jagger • Color by Technicolor • Lyrics
and Music by Irving Berlin • Produced by
Robert Emmett Dolan • Directed by Michael
Curtiz • Dances and Musical Numbers
Staged by Robert Alton
Written for the screen by Norman Krasna,
Norman Panama and Melvin Frank



3 RING CIRCUS • A Hal Wallis
Production • In VistaVision • starring
Dean Martin and Jerry Lewis
co-starring Joanne Dru • Zsa Zsa Gabor
with Wallace Ford and Elsa Lanchester
Color by Technicolor
Directed by Joseph Pevney
Story and Screenplay by Don McGuire

3 RING CIRCUS

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR



MORE | MORE | AND MORE



THE BRIDGES AT TOKO-RI

Color by TECHNICOLOR

James A. Michener's
THE BRIDGES AT TOKO-RI
A Perlberg-Seaton Production • starring
William Holden • Grace Kelly • Fredric March
Mickey Rooney • with Robert Strauss
Charles McGraw • Keiko Awaji • Color by
Technicolor • Produced by William Perlberg
and George Seaton • Directed by Mark Robson
Screenplay by Valentine Davies
From the Novel by James A. Michener



MAMBO

Robert Rossen's MAMBO
starring Silvana Mangano • Michael Rennie
Vittorio Gassman • Shelley Winters
with Katherine Dunham • Produced by
Dino DeLaurentiis and Carlo Ponti
Directed by Robert Rossen
Story and Screenplay by Guido Piovene,
Ivo Perilli, Enio de Concini and Robert Rossen

THE COUNTRY GIRL

THE COUNTRY GIRL
A Perlberg-Seaton Production
starring Bing Crosby
Grace Kelly • William Holden
Produced by William Perlberg
Written for the Screen and Directed
by George Seaton
From the play by Clifford Odets



CONQUEST OF SPACE • Color by
Technicolor • Produced by George Pal
Directed by Byron Haskin
Screenplay by James O'Hanlon
Adaptation by Philip Yordan, Barre
Lyndon and George Worthington Yates
Based on the Book by
Chesley Bonestell and Willy Ley

CONQUEST OF SPACE

Color by TECHNICOLOR

MORE | MORE



RUN FOR COVER

VistaVision Motion Picture High-Fidelity
Color by TECHNICOLOR

RUN FOR COVER • In VistaVision
starring James Cagney
Viveca Lindfors • John Derek
with Jean Hersholt • Grant Withers
Color by Technicolor • Produced by
William H. Pine and William C. Thomas
Directed by Nicholas Ray • Screenplay
by Winston Miller • From a story by
Harriet Frank, Jr. and Irving Ravetch



Color by TECHNICOLOR

ULYSSES

Kirk Douglas • Silvana Mangano
in ULYSSES • co-starring
Anthony Quinn • with Rossana Podesta
Color by Technicolor • Directed by Mario
Camerini • Screenplay by Ennio de Concini,
Ben Hecht, Ivo Perilli and Irwin Shaw
Based on Homer's Odyssey • A Lux Film
Produced by Dino DeLaurentiis and Carlo Ponti
in association with William W. Schorr

STRATEGIC AIR COMMAND

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR

James Stewart and June Allyson in
STRATEGIC AIR COMMAND In VistaVision
co-starring Frank Lovejoy • Alex Nicol
Barry Sullivan • Bruce Bennett • Color by
Technicolor • Produced by Samuel J. Briskin
Directed by Anthony Mann
Screenplay by Valentine Davies and
Beirne Lay, Jr. • Story by Beirne Lay, Jr.



Humphrey Bogart • Aldo Ray • Peter Ustinov
in WE'RE NO ANGELS In VistaVision
co-starring Joan Bennett • Basil Rathbone
Leo G. Carroll • Color by Technicolor
Produced by Pat Duggan
Directed by Michael Curtiz
Screenplay by Ranald MacDougall
Based on a play by Albert Husson

WE'RE NO ANGELS

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR



AND MORE



LOVE IS A WEAPON

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR

LOVE IS A WEAPON
In VistaVision • starring John Payne
Mary Murphy • with Francis L. Sullivan
Eduardo Noriega • Arnold Moss
Color by Technicolor • Produced by
William H. Pine and William C. Thomas
Directed by Phil Karlson • Written for the
screen by Maxwell Shane • From a story
by Jack Leonard and Martin M. Goldsmith

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR

THE TROUBLE WITH HARRY

Alfred Hitchcock's
THE TROUBLE WITH HARRY
In VistaVision • Color by Technicolor
starring Edmund Gwenn • John Forsythe
with Mildred Natwick • Mildred Dunnock
and introducing Shirley MacLaine
Produced and Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on a novel by John Trevor Story

Cary Grant and Grace Kelly in
Alfred Hitchcock's TO CATCH A THIEF
In VistaVision · with Jessie Royce Landis
John Williams · Color by Technicolor
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge

TO CATCH A THIEF

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR





THE SEVEN LITTLE FOYS

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR

THE SEVEN LITTLE FOYS
In VistaVision · Color by Technicolor
Starring Bob Hope as Eddie Foy · co-starring
Milly Vitale · with George Tobias and
Angela Clarke · Produced by Jack Rose
Directed by Melville Shavelson · Written for
the screen by Melville Shavelson and Jack Rose

MORE | MORE



The Rose Tattoo

VISTAVISION Motion Picture High-Fidelity

Burt Lancaster · Anna Magnani in
Hal Wallis' THE ROSE TATTOO
In VistaVision · with Marisa Pavan
and Ben Cooper · Produced by Hal Wallis
Directed by Daniel Mann · From the famous
Broadway play by Tennessee Williams

Fred MacMurray · Charlton Heston
Donna Reed · Barbara Hale in
THE FAR HORIZONS
The story of the Lewis and Clark expedition
in VistaVision · with William Demarest
Alan Reed · Eduardo Noriega · Color by
Technicolor · Produced by William H. Pine and
William C. Thomas · Directed by Rudolph Maté
Written for the screen by Winston Miller and
Edmund H. North · From the novel "Sacajawea
of the Shoshones" by Della Gould Emmons

THE FAR HORIZONS

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR





THE COURT JESTER

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR

Danny Kaye in THE COURT JESTER
In VistaVision · Color by Technicolor
co-starring Glynis Johns · Angela Lansbury
Basil Rathbone · Cecil Parker · Written,
Produced and Directed by Norman Panama
and Melvin Frank · Words and music by
Sylvia Fine and Sammy Cahn

Dean Martin and Jerry Lewis in
YOU'RE NEVER TOO YOUNG
In VistaVision · Color by Technicolor
with Diana Lynn and Nina Foch
Produced by Paul Jones
Directed by Norman Taurog

YOU'RE NEVER TOO YOUNG

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR



AND MORE

Jane Wyman · Charlton Heston in
LUCY GALLANT In VistaVision
Color by Technicolor · co-starring Claire
Trevor · Thelma Ritter · with William
Demarest · Wallace Ford · Tom Helmore
Produced by William H. Pine and
William C. Thomas · Directed by Robert
Parrish · Screenplay by John Lee Mahin and
Winston Miller · From the novel "The
Life of Lucy Gallant" by Margaret Cousins

LUCY GALLANT

VISTAVISION Motion Picture High-Fidelity Color by TECHNICOLOR





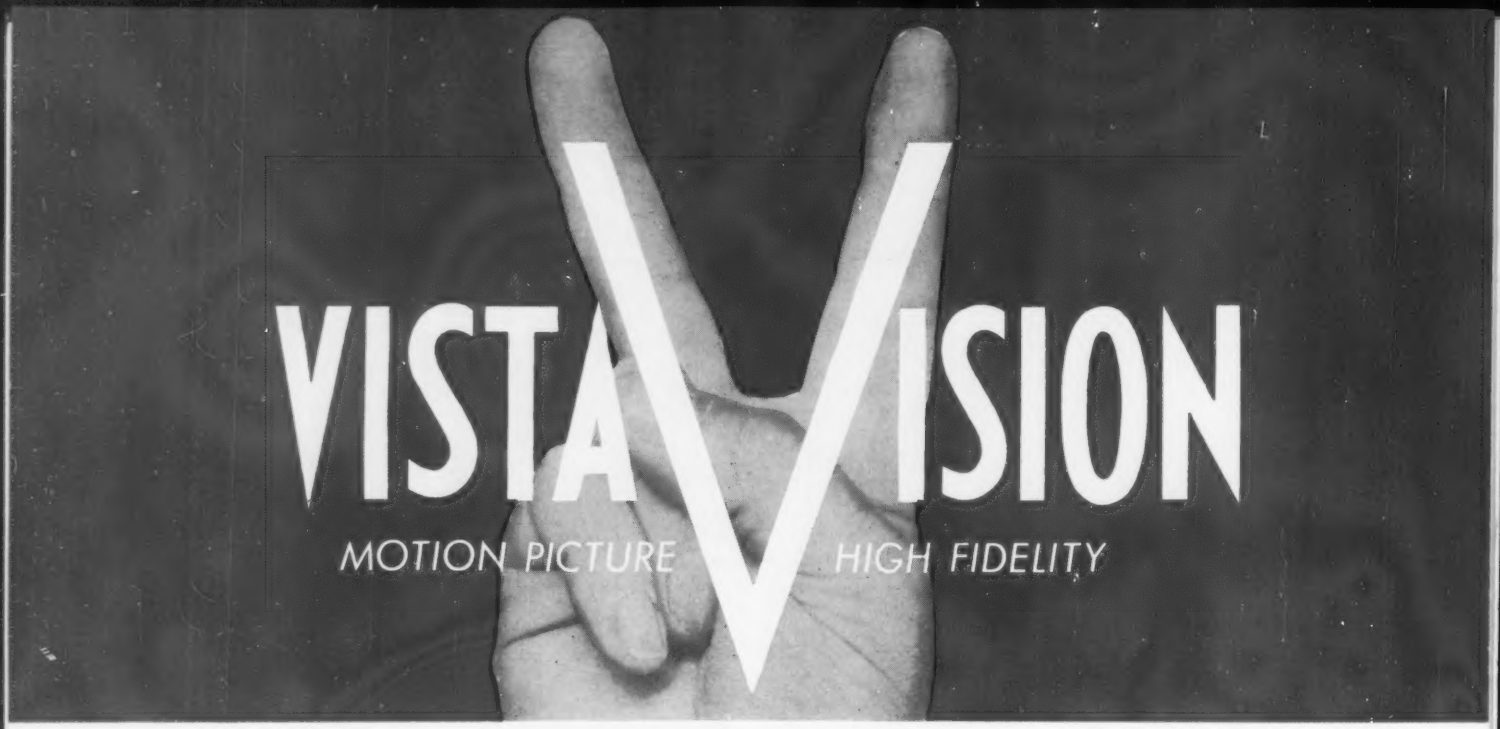
THE DESPERATE HOURS

VISTAVISION Motion Picture High-Fidelity

Humphrey Bogart · Fredric March in
William Wyler's THE DESPERATE HOURS
In VistaVision · co-starring
Arthur Kennedy · Martha Scott and Dewey Martin
Produced and Directed by William Wyler
From the best selling novel by Joseph Hayes

with every great Paramount feature, play

PARAMOUNT NEWS AND SHORTS



—first seen by the public on October 14th, 1954, at the Radio City Music Hall's world premiere of "White Christmas" —has now proved itself a boxoffice plus in hundreds of engagements. Life Magazine reported that "it projects an enormous image with remarkable clarity." "Wonderful!" said Los Angeles Times. "Spectacular!" said Detroit News. "Better than anything yet!" said New York Post.

Paramount's second VistaVision picture, "3 Ring Circus," a Hal Wallis Production starring Martin & Lewis, will play Christmas and New Year dates across the nation.

In 1955, with the Paramount Studio converted exclusively to VistaVision cameras, the importance of VistaVision will be further extended toward increasing theatre attendance. In addition to the VistaVision productions presented in the foregoing pages, VistaVision's unparalleled realism and full-stage scope will dramatize the most eagerly awaited motion picture in production today:

CECIL B. DeMILLE'S
THE TEN COMMANDMENTS

IN VISTAVISION AND COLOR BY TECHNICOLOR
WITH THE GREATEST CAST EVER ASSEMBLED

PRINTED IN U.S.A.

CANADA TRADE TACKLES ITS PRESSING PROBLEMS

Council Meeting Decides on Institute; Advances Are Cited in Promotion

by HARRY ALLEN

TORONTO: The week-long series of various Canadian organizational meetings and conventions were held last week, November 22-26. The groups and their meeting dates were: National Committee of Motion Picture Exhibitors Associations of Canada, November 22; Motion Picture Industry Council of Canada, November 23-24; Motion Picture Theatres Association of Ontario, November 25; Motion Picture Industry Trade Show, November 23-25, and Canadian Picture Pioneers annual meeting and Pioneer of the Year Award Dinner, November 26.

Compromise Solution Set On Institute Formula

A compromise solution for the organization of a Motion Picture Institute was worked out at the annual meeting of the Motion Picture Industry Council here. A report recommended the immediate setting up of the Institute. However, the meeting decided that an executive secretary be appointed to serve under a different top industry leader each month.

This proposal is the one that will go out to exhibitors across the country asking them how much they would pledge to the establishment of such an organization. The committee which investigated the problem decided that the exhibitors should pledge five cents a seat, while the distributors were to be asked for $15,000.

The Council elected David Griesdorf, general manager of Odeon Theatres (Canada) Ltd., chairman for next year's council succeeding Archie J. Mason, of Springhill, N. S.

Appel Reports Good Progress in Publicity

A report was presented by Clare Appel, chairman of the public relations committee of the MPIC of Canada, who pointed with pride to a special edition of *The Telegram*, Toronto, which featured the meetings held during the week.

He pointed out that the two well-known writers, Clyde Gilmour and Stan Helleur, would be appointed to the amusement section of the newspaper, a section which would be remade. This remaking follows considerable discussions with Mr. Appel and other industry leaders by Bas Mason, promotion director, *The Telegram*.

The result of this new promotion is that it has pushed other papers of the country into action. *The Star, The Telegram's* main opposition, has pushed a number of ads off the amusement pages "that should have never been there," Mr. Appel said.

Starting December 1, the Distributors Association will be host at monthly luncheons which will be attended by representatives of the motion picture industry and personnel of *The Telegram* to thrash out problems.

Mr. Appel also reported on the arrangements with a group of women representing many prominent organizations in the country who are to screen the various films to be released in Canada. These women will make a report to their respective organizations—which have chapters all over the country—on the various films they see

Another report to the MPIC was that of A. J. Mason, retiring chairman, who said he was optimistic "because new life had been injected into this fascinating industry over the past two years, through engineering and scientific developments."

He noted the product shortage and the danger to the existence of little exhibitors if present terms and policies are continued, saying that they will be "forced to close their doors and deprive communities of the greatest entertainment medium known to the masses of people."

John J. Fitzgibbons, president of Famous Players Canadian Corp., complimented the "lifeblood of the industry . . . the small town exhibitor."

Mr. Fitzgibbons also commented on the development of Telemeter, for which his company holds the franchise in Canada, saying that the toll systems will not seriously weaken the place of the theatre in the community. "We've made a substantial investment so that we can maintain our position as exhibitors without standing in the way of progress," he said.

Other officers elected by the MPIC besides Mr. Griesdorf, were: Rube Bolstad and C. S. Chaplin, vice-presidents; William Lester, secretary-treasurer, and Arch Jolley, executive secretary.

The National Committee of Exhibitors' Associations, which began the week-long

(*Continued on following page, column 1*)

ARTHUR MAYER HITS TRADE FOR SHORT SIGHTED POLICY

TORONTO: At the convention of the Motion Picture Theatres Association of Ontario last week, Arthur Mayer talked on industry problems, their causes and their possible solutions. He was critical of production, distribution and exhibition.

Concerning the latter, he mentioned the group of exhibitors currently proposing government regulation of film rentals. He likened it to summoning the fire department —"by the time the boys with the hoses and axes were finished everything in his entire house was ruined." He said excessive government interference is a large cause of "what we are suffering from at present."

He also blasted distribution for its lack of far-sighted, enlightened management. He said that relief for some 3,000 small situations in the United States "would not be a matter of philanthropy but of elementary common sense." He added that if distribution and exhibition could not get together on arbitration of film rentals, then at least it should be done on other matters such as clearances, playdates and prints.

While he admitted that producers had done wonders for the industry with the addition of depth and width (with a special nod to Spyros Skouras), he said that "they cannot afford to overlook the fourth dimension of self-restraint and good taste. . . . I am not among those who glibly attribute to the movies the responsibility for increased juvenile delinquency or adult crime but I do say that an excessive diet of the violent, the vicious and the vulgar is offensive to the family audiences which constitute the backbone of our business."

He also commented that the industry did a poor public relations job. "It is an incredible paradox that we who are the world's master showmen, do the world's worst job of selling ourselves to the public," he said.

His concluding criticism concerned the lack of coordinated scientific research in the industry. Saying that every other major industry in America spends millions for research, he added, "When we make vast strides forward as we did with sound and recently with the wide screen it is invariably under the compulsion of economic forces that drive us to action rather than as a result of careful study and advance planning."

He concluded by saying, "If we can be a little less overbearing and a lot more forebearing we can at one and the same time be peaceful, prosperous and progressive."

4-POINT PROGRESS FORMULA OFFERED BY ELMER RHODEN

HOLLYWOOD: Elmer C. Rhoden, newly-elected president of National Theatres, this week outlined a four-point business program stressing a research fund, to 89 company members attending the circuit's first divisional convention since 1952.

He first emphasized a half-million dollar advertising-research fund allocated to finance research to determine relative values of advertising media now in use, value of premiums, recreation habits, admission prices, advertising budgets and public tastes.

Point two provides for a traveling cavalcade through principal cities dramatizing the industry's first half-century, with cooperation from the studios.

Point three covers a proposed incentive plan for theatre managers, district managers and department heads, which would supercede the present campaign-bonus system.

The final point contemplates completing the circuit's compliance with the consent decree by January 1, and the application thereafter for Justice Department approval to acquire additional theatres.

John Bertero, vice-president and general counsel, then told the delegates the circuit has only eight theatres and one theatre property still to be divested by the year's end. He also said that drive-ins would be built in areas where they will not conflict with conventional houses operated by the circuit.

Other speakers at the first session included Alan May, treasurer; Andrew Krappman, candy department head, and Bert Pirosh, film buyer.

A resolution in memory of the late Charles P. Skouras, president, adopted at the meeting, reads in part: "He was a great man, but most of all he was our friend, and through his great heart, his thoughtfulness and his generosity the future welfare of all of us and our families is secure and assured."

The second session stressed the use of advertising and publicity. Thornton Sargent, advertising-publicity director of the circuit said that any curtailment of advertising appropriations by exhibitors at this time would be damaging to their interests. Mr. Rhoden reiterated the point by saying, "Advertising and selling is the heart of show business."

Martin Aims: Unification, Arbitration

JACKSONVILLE: In an address last week at the annual convention of the Motion Picture Exhibitors of Florida, E. D. Martin, TOA president, said he was dedicating his administration to three major objectives: unification of exhibition; conciliation and arbitration, and increase in production.

Regarding unification of exhibition, he said "we must unite to be effective and if we are to obtain an equal bargaining position within the industry." He cited the elimination of the excise tax as an example.

Commenting on conciliation and arbitration, he felt internal differences could be settled short of the courts and government control. "TOA will continue to work for a system of industry arbitration," he added.

He also discussed the problems created by the shortage of good pictures and how to alleviate them. He said independent producers must be encouraged to make additional pictures, for the major companies "tell us it is impossible." He mentioned that foreign producers are asked to make more pictures for the American market.

He concluded with a description of Exhibitors Film Financial Group, which TOA is sponsoring. "The purpose of the company will be to finance capable and responsible producers—not to produce pictures itself," Mr. Martin said. Exhibitors were invited to participate in the financing and, he added, if sufficient funds were not raised from this source, "we will go to others within the industry, excepting distribution, and to the public."

IN CANADA

(Continued from preceding page)

industry meetings in Toronto, reelected its same officer-panel headed by Morris Stein.

It discussed the matter of advanced prices for films, and this is to be studied further with the distributors. A subject for considerable discussion was the action of the various associations in dealing with the hospital tax.

A new member of the executive board of the Motion Picture Theatres Association of Ontario was Russell Simpson, Ottawa Valley Amusement Co. Other members include Morris Berlin, Jack Clarke, Lou Consky, E. G. Forsythe, Angus Jewel, Lionel Lester, Richard Main and Harry Mandell.

Highlight of the week was the award as Pioneer of the Year to Jack Arthur along with Charles Stephenson and Will McLaughlin "by their contribution to the advancement of motion pictures as a popular medium they have earned our gratitude," so read the citation.

Mr. Fitzgibbons presented Mr. Arthur his award "for happiness brought to others," while Mr. McLaughlin, writer for the Ottawa *Journal,* received his "in appreciation . . . friend and critic . . ." and Mr. Stephenson as "showman extraordinary who has won this honor in every respect."

Art Theatre in Cleveland

CLEVELAND: The Heights Art theatre, said to be the only neighborhod house here with an exclusive foreign and art feature policy, opened recently.

New England Trust Suit Seeks $10,000,000

BOSTON: An anti-trust case seeking damages which when trebled would amount to $10,000,000 has been filed in Federal District Court here by Jean C. Campopiano, owner and operator of the Capitol Theatre, Lawrence, Mass. The suit is directed against the Stanley Warner Circuit, Massachusetts Warner Theatres, the Empire Amusement Company, Roland and Harold Siskin, owners of theatre property in Lawrence, James A. Donovan, owner of the Astor Theatre, Lawrence; Gene Ippolito, owner of the Central Theatre, Lawrence; Joseph Liss, district manager for Stanley Warner, Massachusetts Theatres and James M. Connolly, northeastern division manager of 20th-Fox. Other defendants are Spyros Skouras, Al Lichtman, Nicholas Schenck, Charles Reagan, Ben Kalmenson, Si Fabian and Harry Warner. The complaint alleges restraint of trade, monopolistic control of film distribution, discrimination in favor of the exhibitor defendants by the defendant distributors, and the likes.

"Triumph" to Texas

Tyler, Texas, will be the world premiere setting for James K. Friedrich-Century Films' Biblical drama "Day of Triumph," under terms of a deal negotiated with Interstate Theatres circuit by distributor George J. Schaefer. The picture will have its first public showing at Tyler's Tyler theatre Friday, December 17. The picture is reviewed in this week's Product Digest section.

Fund for Israel to Honor Spyros Skouras

Spyros P. Skouras, president of 20th Century-Fox, will be honored at a dinner concert sponsored by the American Fund For Israel Institutions "in recognition of his leadership on behalf of Israel through the American Fund," Simon H. Fabian, head of Stanley-Warner and Fabian Theatres and chairman of the Dinner Concert Committee has announced. The affair will be held Wednesday evening, January 5, at the Waldorf-Astoria Hotel in New York. Some 400 New York civic leaders, representing a cross section of New York's industrial and commercial enterprises, including many eminent motion picture, theatre, concert, radio and television personalities, have joined the Sponsors Committee for the gala event honoring the film company president.

Universal Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock, payable December 22, 1954 to stockholders of record December 10.

There'll be no business like your business when you play the entertainment CINEMASCOPE was made for!





Produced by SOL C. SIEGEL • Directed by WALTER LANG
Screen Play by PHOEBE and HENRY EPHRON
From a Story by LAMAR TROTTI
Lyrics and Music by Irving Berlin
Dances and Musical Numbers Staged by Robert Alton

COLOR By DE LUXE

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town when these wonderful stars...
ming story...light up your screen!
entertainment history!
DAN DAILEY
JOHNNIE RAY
MITZI GAYNOR
ZANUCK presents
g Berlin's
ere's No
usiness
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usiness
"It's a pleasure to do business with 20th!"

SKOURAS FIRM ON RANK STAND

Will Not Resume Trading, He Says; Eady Levy Is Formally Approved

by PETER BURNUP

LONDON: Spyros P. Skouras was noticeably offended when newsmen approached him here in regard to irresponsible Hollywood suggestions that he contemplated a resumption of trading with Rank theatres. Forcefully and with much indignation, Mr. Skouras threw the suggestion back at his questioners.

"I have given my word that never will I let down my new customers who have supported me in CinemaScope. And my word is good enough for any man," the 20th-Fox chief declared.

One of the purposes of the latest Skouras visit was to see Mr. Rank in connection with the proposed new articles of association of his Gaumont-British Corporation. Twentieth-Fox has a substantial financial interest in the corporation and it will be recalled that the resolution which would authorize the new articles was withdrawn at the last general meeting.

The understanding then was that the resolution or a revised version thereof would be moved at an extraordinary general meeting of stockholders after discussions had taken place with 20th-Fox representatives.

Mr. Skouras, accompanied by Darryl Zanuck, indeed had talks with Mr. Rank last week but no statement emerged subsequently from either side.

Await Davis' Return

It is understood that the discussions were adjourned until the return here shortly of John Davis. Mr. Skouras, conveniently, will be here again December 7 for a luncheon in his honor and in celebration of the completion of CinemaScope's first year here.

Mr. Zanuck came here primarily to check on exhibitor reaction to CinemaScope and to discuss production projects in the new medium with a few British producers. In the latter regard he conferred with Michael Powell and Emeric Pressburger, whose CinemaScope production "Battle of the River Plate" goes to location in the near future.

LENS PRICES REDUCED

A significant step forward in CinemaScope development this side is seen in the price reduction of £85 for a pair of Vidoscope anamorphic lenses announced by RCA Photophone, recently appointed sole distributors for the lenses in Britain and Eire. This brings the price from £475 to £390 a pair. Backing objective lenses cost £75 a pair.

The company states that the Board of Trade has agreed to grant import licenses where firm orders have been obtained by the company for installations in this country. This, it is believed, will do much to overcome the bottleneck which exists in the supply of lenses.

BRITISH LION REORGANIZED

Indication that the pattern of a re-formed British Lion distribution company will be disclosed shortly is seen in the announcement that future productions of Herbert Wilcox and Anna Neagle will pass through the company.

Mr. Wilcox made a deal wth Herbert Yates in May, 1952, calling for an unspecified number of Wilcox films to be handled by Republic. Two films—"Laughing Anne" and "Trouble in the Glen"—were so treated. "Lilacs in the Spring"—which brings Anna Neagle and Errol Flynn together—will be distributed here by Republic and by United Artists in the U. S. In his latest announcement Mr. Wilcox says that his arrangement with Republic is "interrupted." British Lion will handle his product here and U. A. in America.

Assurances have been given to the House of Commons that the Government thinks it highly desirable that a third and independent distributing organization should be maintained here. The National Film Finance Corporation's managing director, David Kingsley, has also declared that a statement will be made in regard to British Lion's future as soon as "the considerable legal and financial problems involved" are untangled.

EADY DEAL APPROVED

The president of the Board of Trade has formally approved the Eady Levy Agreement between the trade associations covering the period commencing August 1, 1954, and payments to producers out of the British Film Production Fund have been resumed.

During the period to October 23, 1954, £570,000 was collected in levy and this will be paid out to producers at the rate of 23 per cent of rentals received in the period.

Records of the Film Production Fund show that, in the 13 weeks to October 30 last, British film rentals in this country were in excess of £2 million, an increase of some £450,000 over the comparable period last year.

▽

After lying unhappily fallow for several months, RKO Radio's exploitation corps has been sparked into top level activity in a drive launching Michael Myerberg's "Hansel and Gretel." The campaign is claimed to be one of the company's most ambitious ever.

The front-of-the-house display at the Strand Tivoli, where "Hansel and Gretel" is having a pre-Christmas opening, will be one of the West End's Christmas show pieces. Many tieups, both national and local, have already been completed, with the drive planned to reach its climax prior to the picture's release in the early part of 1955.

▽

Returning from a two-week visit to New York, Columbia's Max Thorpe announces that a considerable share of the $10 million allocation to be made available for financing independent production will be devoted to films planned in Britain. Columbia's production and distribution activities are to be considerably extended beyond their present high level in the coming year, he said.

Says New British Lion Will Finance "At Least 10" a Year

HOLLYWOOD: Captain Sir Arthur William Jarratt, R.N.V.R., who has been here to negotiate for the British distribution of a number of American films, said in an interview this week that a new British Lion organization is currently being formed in London to distribute and arrange for "distribution financing" of productions in England. The Film Finance Corporation, with a financial subsidy by the British Government, will supply "sufficient finance" to the new company for at least 10 features annually, he said. Sir Arthur also declared that there is a possibility that Sir John Keely will serve as board chairman of the financing company and in a similar capacity in the distribution organization.

Loew's of Canada Will Pay Extra Dividend

OTTAWA: Marcus Loew's Theatres, Ltd., declared a regular quarterly dividend of $1 per share, plus an extra dividend of an equal amount on the common stock, both payable Dec. 31, to shareholders of record Dec. 10. Net profit of the company for the fiscal year ended Aug. 25, is reported equal to $12.08 per share, compared with $12.56 in the previous year.

Screen Directors Guild Obtains New Contract

HOLLYWOOD: The Screen Directors Guild and the Association of Motion Picture Producers have agreed on a new contract, effective January 2, it was announced jointly last week by Charles Boren, vice-president in charge of industrial relations for the association, and George Sidney, president of the guild. The contract, which extends through March 12, 1958, brings assistant directors for the first time within the provisions of the pension and Health and Welfare Fund, and includes senior directors, also for the first time, in a pension plan.

Rank Film to Brenner

Joseph Brenner Associates, New York, has acquired national distribution rights to "His Excellency," a J. Arthur Rank Organization film. Produced by Michael Balcon and starring Eric Portman and Cecil Parker, it will have its American premiere in New York shortly, it was announced by Brenner.

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Packs thrill after thrill! Pungent, stirring drama! Well paced, exciting!"
—FILM DAILY

"SHIELD FOR MURDER"

"A real thriller! From opening credits to final fade-out ... increasingly mounting suspense!" *—M. P. HERALD*

"Certain to be well to the forefront in both revenue records and audience satisfaction! Gripping... exciting, action-laden, suspenseful!" *—BOXOFFICE*

"The exhibitor who plays this hard-boiled action story will have little to worry about!" *—HOLLYWOOD REPORTER*

"Packed with suspense from start to finish! Breathtaking action... startling violence!" *—M. P. DAILY*

"Tension and suspense of a high order!"
—INDEPENDENT FILM JOURNAL



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Produced by AUBREY SCHENCK · Directed by EDMOND O'BRIEN and HOWARD W. KOCH

Screenplay by RICHARD ALAN SIMMONS and JOHN C. HIGGINS

A SCHENCK-KOCH PRODUCTION Music by PAUL DUNLAP

thru UA



William Holden, one of the stars in "The Bridges at Toko-Ri."

THE PARAMOUNT MENU WILL SUIT ALL TASTES

PARAMOUNT has scheduled a minimum of 20 major productions thus far for 1955 release, it was announced this week by the company. Additions to this number are due to be announced from time to time during the next year. Fifteen of these have been filmed in VistaVision, two of which are in black-and-white, the rest in color by Technicolor.

According to the company, music will play an important role in many of the releases. The schedule includes one musical romance, one musical drama, a Danny Kaye comedy with music, two Martin and Lewis comedies, and a Bob Hope comedy.

Also scheduled are two Alfred Hitchcock thrillers, a science-fiction drama, three adaptations of recent hit plays, four action and adventure dramas, a romantic drama and two historical dramas.

The lineup for the year beginning with January sees "White Christmas" having its general release after pre-release dates the end of this year. It stars Bing Crosby and Danny Kaye. Also set for that month are "Three Ring Circus" with Martin and Lewis, and "The Bridges at Toko-Ri," adapted from the James A. Michener novel, starring William Holden, Grace Kelly and Fredric March. All three are Technicolor; the first two in VistaVision.

February will bring the release of "Mambo," a Ponti-DeLaurentiis production starring Shelley Winters, Silvano Mangano and Vittorio Gassman, and George Pal's "The Conquest of Space," Technicolor.

March releases are "Ulysses," Ponti-DeLaurentiis' Technicolor production of the classic Homeric legend, starring Kirk Douglas in the title role, and Silvano Mangano, Anthony Quinn and Rossana Podesta, and "The Country Girl," Perlberg-Seaton's production based on the stage hit of the same title, and starring Bing Crosby, William Holden and Grace Kelly. "The Country Girl" will have its pre-release world premiere December 15, Criterion theatre, New York.

All releases after March will be in VistaVision. These pictures, with specific release dates to be announced later, are:

"Run for Cover," action drama in color by Technicolor produced by William H. Pine and William C. Thomas and starring James Cagney, Viveca Lindfors and John Derek; "Strategic Air Command," Technicolor Air Force drama starring James Stewart and June Allyson; "Love Is a Weapon," Technicolor adventure saga produced by Pine and Thomas and starring John Payne and Mary Murphy; "We're No Angels," comedy-drama, Technicolor, starring Humphrey Bogart, Aldo Ray, Peter Ustinov.

Also, Alfred Hitchcock's "The Trouble With Harry," Technicolor, starring Edmund Gwenn, John Forsythe and Mildred Natwick; Hitchcock's "To Catch a Thief," Technicolor, with Cary Grant and Grace Kelly; Hal Wallis' "The Rose Tattoo," in black-and-white VistaVision and shot on location at Key West with Burt Lancaster and Anna Magnani; Bob Hope as Eddie Foy in "The Seven Little Foys," Technicolor biography, co-starring newcomer Milly Vitale; "The Far Horizons," story of the Lewis and Clark expedition, Technicolor, starring Fred MacMurray, Charlton Heston and Donna Reed.

Also, Danny Kaye in "The Court Jester," Technicolor; Norman Panama and Melvin Frank are co-producing and directing.

On the Paramount 1955 schedule as well are "Lucy Gallant," Technicolor film version of the novel, starring Jane Wyman, Charlton Heston, Claire Trevor and Thelma Ritter; Dean Martin and Jerry Lewis' "You're Never Too Young," Technicolor; "The Desperate Hours," black-and-white VistaVision drama produced and directed by William Wyler, starring Humphrey Bogart and Fredric March.



Bing Crosby turns dramatic, co-starring in "The Country Girl."

Dean Martin and Jerry Lewis as they appear in "Three Ring Circus."



A scene from "Mambo" starring Michael Rennie and Shelley Winters.



John Derek and James Cagney in a scene from "Run for Cover."



Drawing the teeth of the tiger

The searing heat of the high-powered, long-throw, wide-screen projector is a tiger that could quickly ruin film.

It *could*—but it doesn't.

Because—today this tiger's teeth have been drawn. Reflection devices let light rays through, hold heat rays back; water-cooled gates and air jets give added protection.

To help solve problems such as this, Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

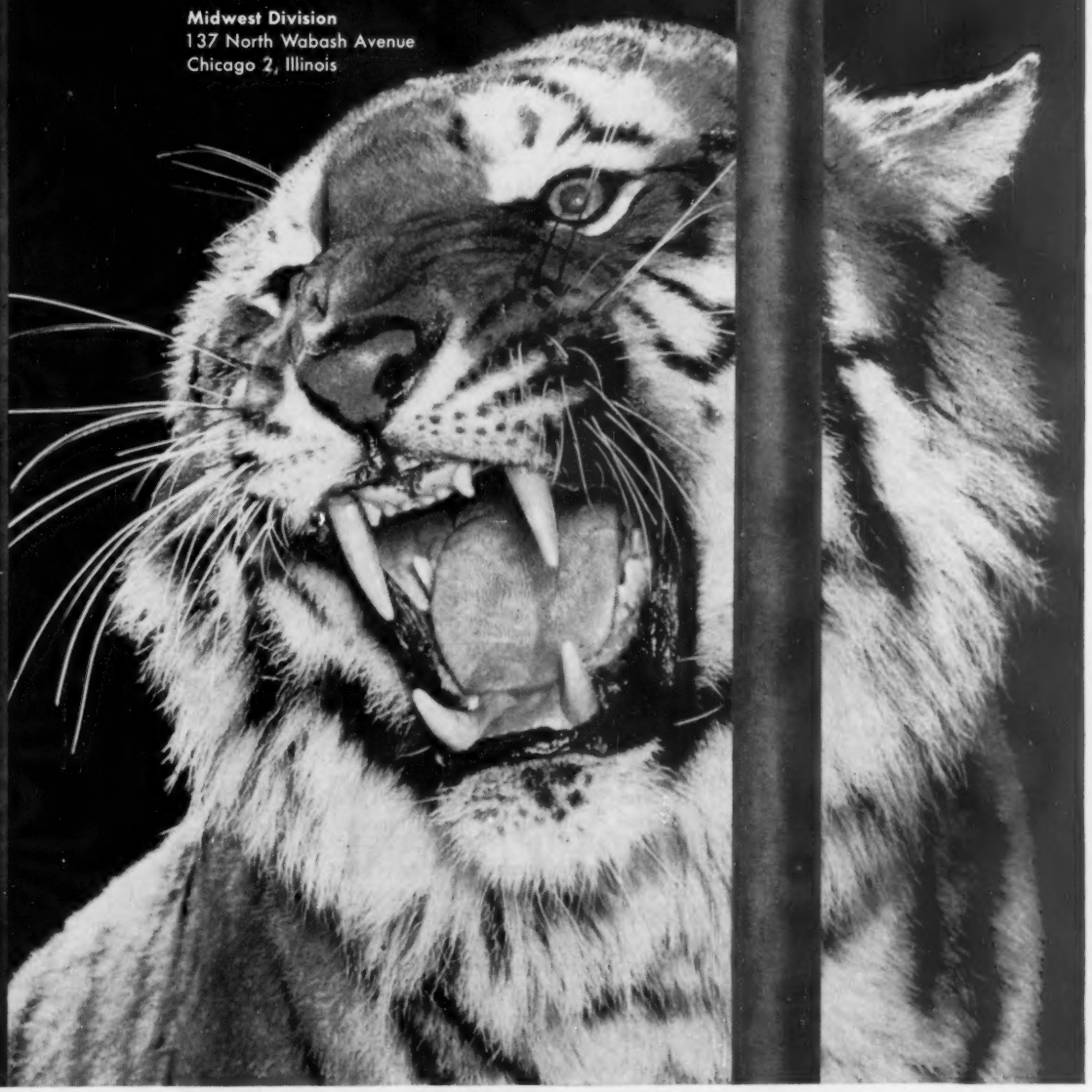
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Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

AMONG the profitable policies of the Universal-International studio that may not be conspicuously visible to the naked eye of the sales department personnel foregathering there next week has to do with the unofficial but effective preservation of a pair-ing, or team-ing, that clicks.

In baseball there was the Tinker-to-Evers-to-Chance infield trio.

Unforgettable in football are the Four Horsemen of Notre Dame.

U-I has some congenial combinations of talent, some kindred skills, also, and it's no secret to anybody that U-I's been doing all right.

A Top Team Worked on Company's High Scores

Probably the top team on the U-I list, if the term "team" may be utilized without offense, is made up of Producer Aaron Rosenberg, Director Anthony Mann and Star James Stewart. This trio worked together on "Winchester 73," "Bend of the River," "The Glenn Miller Story," U-I's all-time top earner, and on the forthcoming "Far Country."

Producer Ross Hunter, Director Douglas Sirk, and Stars Jane Wyman and Rock Hudson, who collectively achieved the success that is "Magnificent Obsession," are together again for "All That Heaven Allows."

"So This is Paris," which has been hailed by critics as a standout among the musicals of the year, proved to the satisfaction of U-I management that the combining of Producer Albert J. Cohen, Director Richard Quine, and Stars Tony Curtis, Gene Nelson and Paul Gilbert is a natural, so the five of them are to devote their attentions, next, to "So This Is Rio."

START of four pictures and the completion of eight others reduced the over-all count of pictures in shooting stage to 33.

Warner Brothers is represented in the new undertakings by "The McConnell Story," with Alan Ladd and June Allyson, which is going in CinemaScope and WarnerColor with Henry Blanke producing and Gordon Douglas directing.

"Kiss Me Deadly" is a Parklane-Victor Saville production for United Artists release, which has Robert Aldrich as producer-director and has Ralph Meeker, Cloris Leachman, Gaby Rogers, Albert Dekker and Nick Dennis in the cast.

Allied Artists' William F. Broidy launched "Twilight Alley," with Richard Conte and Constance Smith directed by Frank McDonald.

"Five Guns West" is a Palo Alto production for the newly formed American Releasing Corporation. John Lund, Dorothy Malone and Touch Connors are top players, and producer-director Roger Corman is shooting the film in Eastman color in Death Valley.

Samuel Goldwyn, Jr. Heads New Production Unit

Samuel Goldwyn, Jr. this week announced he had formed his own independent motion picture production company, and at the same time, it was announced by Arthur B. Krim, president of United Artists, that his company had signed a releasing deal for the new company's first picture.

Mr. Goldwyn, Jr. has acquired three properties to be produced during 1955. They are "Sharkfighters," an original screenplay by Jo and Art Napoleon based on an incident of Naval heroism in World War II; "Linnett Moore," based on a story by James Edward Grant which originally appeared in "The Country Gentleman," and "The Dancing Detective," a published story by Cornell Woolrich whose original story, "Rear Window," was filmed by Alfred Hitchcock.

Milton Pickman Heads Production at DCA

HOLLYWOOD: Milton E. Pickman has been named executive in charge of production for Distributors Corp. of America by Fred Schwartz, DCA president.

Mr. Pickman recently concluded a two-year contract with Columbia as one of the studio's production executives. Previously, he was vice-president of the Wald-Krasna RKO Production Co., before negotiating the purchase of the Wald-Krasna stock interest by Columbia.

He will start immediately on his new job, supervising the completion of the DCA co-production film "Finian's Rainbow." Meanwhile, it was reported that DCA here is scouting for a building to house its production and West Coast Distribution activities.

UA Sues Nasser for Selling Films to TV

HOLLYWOOD: United Artists filed suits last week against James Nasser and various individuals and corporations asking an accounting and injunctive recovery of funds involved in the sale of four pictures to television allegedly in violation of distribution contracts. The films are "Cover Up," "A Kiss for Corliss," "Without Honor" and "Don't Trust Your Husband."

Pete Smith Retires

HOLLYWOOD: MGM producer Pete Smith, who returned to that studio to complete 10 films for 1955 after retiring nearly a year ago, left the studio permanently today after finishing that commitment. Smith said he intends to spend several months on a fishing expedition in Mexican water, and is undecided about reengaging in production thereafter, although he has several offers.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
Twilight Alley

AMERICAN RELEASING CORP.
Five Guns West (Palo Alto; Eastman Color)

UNITED ARTISTS
Kiss Me Deadly (Parklane-Victor Saville)

WARNER BROS.
The McConnell Story (CinemaScope; WarnerColor)

COMPLETED (8)

ALLIED ARTISTS
Code 3

COLUMBIA
Chicago Syndicate

INDEPENDENT
The Indestructible Man (J. Pollexfen)
Kentucky Rifle (Howco Prods.)
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)

UNITED ARTISTS
Robbers Roost (Goldstein-Jacks Prods.)

UNIVERSAL-INT'L
Abbott and Costello in The Mummy

SHOOTING (29)

COLUMBIA
Deadlock (Film Locations Prods.; Technicolor)
Five Against the House
My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)
I Am a Camera (Remus)

INDEPENDENT
Special Delivery (Rathvon Overseas Prod.) (formerly: The Little Ambassador)
No Place to Hide (Joseph Shaftel; Eastman Color)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM
Blackboard Jungle
The Scarlet Coat (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody CinemaScope; Color)

PARAMOUNT
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Magic Fire (Trucolor)

20TH-FOX
Soldier of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope; Color)
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastman Color)
A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

UNIVERSAL-INT'L
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Third Girl from the Right (Technicolor)

WARNER BROS.
The Sea Chase (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

Mrs. Ida Koverman, Aide to Louis B. Mayer, Dies

HOLLYWOOD: Mrs. Ida B. Koverman, 78, died here November 24 of a heart ailment at her Hollywood home shared with two close friends, film writer Virginia Kellogg and Betty Rothschild. An MGM studio executive for 25 years, Mrs. Koverman served as executive secretary to Louis B. Mayer and for the past 15 years was public relations director at the studio with a broad scope of duties. She was born in Cincinnati.

Named executive secretary of the Calvin Coolidge presidential campaign 1924, Mrs. Koverman served in a similar capacity in the Herbert Hoover campaign of 1928, and was a delegate to three national GOP conventions.

Her civic life activity included membership on the board of directors of the Hollywood Bowl Association, the Hollywood Canteen, St. John's Hospital Guild, Business and Professional Women's Club and a trustee of the John Tracy Clinic.

Charles G. Davis

NEW ORLEANS: Charles G. Davis, 69, well known architect, died here November 24. He had planned, designed and supervised the construction of many theatres in Louisiana and Mississippi. He was a native of Chicago and a resident of New Orleans for 38 years.

Louis L. Rosen

NEW ORLEANS: Louis L. Rosen, 54, well known in film circles and an attorney, died here November 25. He was a director of Motion Picture Advertising Service, a director of Richard's Center and a director of United Film Service Co., Inc., Kansas City, Mo.

Louis J. Boudreaux

NEW ORLEANS: Louis J. Boudreaux, 58, died at his home here November 25. He was projectionist for the Saenger theatre since the theatre opened 27 years ago. A number of industry workers attended his funeral November 26, since his acquaintance within and outside the industry was wide.

People in The News

PAUL SCHERER has been made assistant treasurer of National Theatres. He was formerly in the film buying department of Fox West Coast Theatres. It was also announced that DAVE BOYD of the Fox West Coast real estate department has been promoted to merchandising. He is being replaced by FRANK PRINCE of the booking-buying department.

DAVID A. BADER has been named vice-president of Atlantic Television Corp. He will handle television sales both domestically and overseas.

ROY O. DISNEY, president of Walt Disney Productions, and E. C. WALKER, executive vice-president of Buena Vista Film Distribution Co., arrived in New York from the Hollywood last weekend, for a series of meetings with home office and United Kingdom executives.

JOHN E. PETROSKI has been promoted from manager of the Palace theatre, Norwich, Conn. to a similar post at the Garde, New London, Conn. Both are Stanley-Warner theatres.

Y. FRANK FREEMAN, vice-president and studio head of Paramount, came to New York from Hollywood for conferences with BARNEY BALABAN, president, on forthcoming production and releasing plans.

"Vera Cruz" First Release In Superscope Process

"Vera Cruz," Hecht-Lancaster Technicolor production, will be the first film to be released in the new Superscope process, it was announced last week by William J. Heineman, vice-president in charge of distribution for United Artists. He said that 19 Christmas regional premieres have been set throughout the country. Superscope, which projects an image in a two-to-one ratio, has been made compatible with CinemaScope projection equipment.



THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending November 27 were:

Albany: DRUM BEAT (W.B.); THE LAST TIME I SAW PARIS (MGM).

Atlanta: CARMEN JONES (20th-Fox); CATTLE QUEEN OF MONTANA (RKO); THE LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.).

Boston: THE BLACK KNIGHT (Col.); BLACK WIDOW (20th-Fox); HOBSON'S CHOICE (U.A.); THE LAST TIME I SAW PARIS (MGM); SUDDENLY (U.A.).

Buffalo: ATHENA (MGM); THE BAREFOOT CONTESSA (U.A.); DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.); THE LAST TIME I SAW PARIS (MGM).

Cleveland: THE BAREFOOT CONTESSA (U.A.) 2nd week; DESIREE (20th-Fox); LITTLE KIDNAPPERS (U.A.); SABRINA (Par.) 3rd week; WHITE CHRISTMAS (Par.) 5th week.

Cincinnati: DESIREE (20th-Fox); DRUM BEAT (W.B.); SABRINA (Par.) 4th week; WHITE CHRISTMAS (Par.) 5th week.

Denver: BLACK KNIGHT (Col.); DESIREE (20th-Fox); WHITE CHRISTMAS (Par.).

Des Moines: WHITE CHRISTMAS (Par.) 2nd week.

Detroit: DESIREE (20th-Fox); THE VANISHING PRAIRIE (B.V.) 3rd week.

Hartford: DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.); THE LAST TIME I SAW PARIS (MGM); PHFFFT! (Col.); WHITE CHRISTMAS (Par.).

Indianapolis: THE BAREFOOT CONTESSA (U.A.); DESIREE (20th-Fox); WHITE CHRISTMAS (Par.) 4th week.

Jacksonville: DRUM BEAT (W.B.); THE LAST TIME I SAW PARIS (MGM); PHFFFT! (Col.); THE VANISHING PRAIRIE (B.V.).

Kansas City: WHITE CHRISTMAS (Par.) 2nd week; WOMAN'S WORLD (20th-Fox) 6th week.

Memphis: THE LAST TIME I SAW PARIS (MGM); THE TRACK OF THE CAT (W.B.).

Miami: THE BAREFOOT CONTESSA (U.A.); DESIREE (20th-Fox); A STAR IS BORN (W.B.); WHITE CHRISTMAS (Par.).

Milwaukee: BLACK WIDOW (20th-Fox); A STAR IS BORN (W.B.) 4th week; WHITE CHRISTMAS (Par.).

New Orleans: THE BAREFOOT CONTESSA (U.A.) 2nd week; CAINE MUTINY (Col.); PHFFFT! (Col.); WHITE CHRISTMAS (Par.) 3rd week.

Oklahoma City: THE BLACK KNIGHT (Col.) 2nd week; BLACK WIDOW (20th-Fox); JESSE JAMES' WOMEN (U.A.) 2nd week; THE LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.) 3rd week.

Philadelphia: ATHENA (MGM); CARMEN JONES (20th-Fox); DESIREE (20th-Fox); A STAR IS BORN (W.B.) 4th week.

Pittsburgh: DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.); LITTLE KIDNAPPERS (U.A.) 2nd week; PHFFFT! (Col.); WHITE CHRISTMAS (Par.).

Portland: THE BLACK WIDOW (20th-Fox) 2nd week; SABRINA (Par.) 3rd week; WHITE CHRISTMAS (Par.) 2nd week.

Providence: DRUM BEAT (W.B.) 2nd week; SITTING BULL (U.A.); WHITE CHRISTMAS (Par.) 3rd week.

San Francisco: THE BAREFOOT CONTESSA (U.A.) 2nd week; DESIREE (20th-Fox); DRUM BEAT (W.B.) 2nd week; WHITE CHRISTMAS (Par.) 3rd week.

Toronto: THE BAREFOOT CONTESSA (U.A.) 2nd week; FATHER BROWN (JARO) 2nd week; MODERN TIMES (U.A.) 3rd week; REAR WINDOW (Par.) 4th week; WHITE CHRISTMAS (Par.) 4th week.

Vancouver: WHITE CHRISTMAS (Par.) 3rd week; WOMAN'S WORLD (20th-Fox) 2nd week.

Washington: THE BAREFOOT CONTESSA (U.A.) 2nd week; BLACK WIDOW (20th-Fox) 2nd week; DRUM BEAT (W.B.) 2nd week; THE ADVENTURES OF HAJJI BABA (20th-Fox); REAR WINDOW (Par.) 12th week; SABRINA (Par.) 7th week; WHITE CHRISTMAS (Par.) 12th week.

Variety Tent Number One Has Annual Banquet

PITTSBURGH: More than 700 persons jammed the grand ballroom of Hotel William Penn November 21 to attend the 27th annual banquet of Tent Number One, Variety Club, in Pittsburgh with George Jessel as master of ceremonies.

Highlights of the show were the adoption of a one-year-old Negro foundling girl, first colored child in the Club's history; the awarding of the annual Heart Award by chairman A. K. "Rosey" Roswell to Richard S. Rauh, local civic leader who died last July, with Mrs. Rauh accepting the first posthumous award ever conferred here by Tent Number One; and another award to Walt Framer, former Pittsburgher, as "Mr. TV of 1954."

Among those attending were Marc Wolf, Jack Beresin and George C. Hoover, national Variety Club key figures; George Nader, Universal-International leading man, and Pittsburgh's Mayor David Lawrence.

Harry Hendel was banquet chairman. Norman Mervis, retiring Chief Barker, introduced his successor, Elmer Ecker.

Set Ads for "Vera Cruz"

A national magazine advertising campaign for "Vera Cruz," one of the most extensive ever undertaken by United Artists, was announced this week by Francis M. Winikus, national director of advertising, publicity and exploitation. The campaign on the Hecht-Lancaster production should reach a combined readership of 185,000,000.

"Vera Cruz," first film to be released in Superscope, will have color displays ranging from a half- to a full-page in "This Week" (December 19), "Metro Comics" (December 26), "Look" (December 28), "Life" (January 10), "American Weekly" (January 16), "Seventeen" (January) and "Redbook" (February).

The national advertising program has been timed to provide maximum support for Christmas regional premieres and for subsequent saturation area bows.

The picture stars Gary Cooper and Burt Lancaster, was produced by Harold Hecht and directed by Robert Aldrich, and was photographed in color by Technicolor.

Name Chairmen for Federation Campaign

The chairmen of the various committees of the Amusement Division of the 1954-55 fund raising drive of the Federation of Jewish Philanthropies of New York have been announced by Adolph Schimel, vice-president and general counsel of Universal who is Amusements Division chairman of this year's drive. Joseph Vogel has been named associate chairman. Spyros Skouras is chairman of special gifts; Harold Rinzler is chairman of the exhibitors committee; Saul Jeffee is laboratories chairman; Abe Dickstein is film exchanges chairman; Walt Framer is broadcasting and television chairman; Irving Caesar, Carl Haverlin and Mitch Miller are heading the recording companies and music publishers; Nat Lefkowitz, actors and agents; Oscar Hammerstein II, legitimate theatres; Morris Jacobs, ticket brokers and Jack Alicoate, publicity committee.

Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight films, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Cattle Queen of Montana" and "The Far Country." In Section II are "The Country Girl," "Green Fire," "The Heart of the Matter," "The Outlaw's Daughter" and "White Orchid." In Class B is "Affairs of Messalina" because of "suggestive costuming and situations." The observation is made about "The Heart of the Matter" that "this film contains story elements susceptible to conveying impressions misrepresentative of Catholic doctrine."

The National Spotlight

ALBANY

Extension of the pre-Christmas shopping period is spreading and therefore thinning, to some degree, the adverse effect on grosses, a theatre man stated. He added that recent strong product has also blunted the edge of competition from the holiday season. . . . As decorations were hung and lights were flashed on the main streets of Albany and other cities, Thanksgiving Week children's shows were presented. . . . Vic Bunze, one-time Waterford, N. Y. exhibitor and later on the management staffs of Fabian, Warner and Hellman theatres in Troy, is now assistant manager of the Stanley Warner Ritz in Albany. . . . The Delaware screened "Julius Caesar" at regular prices, it being the second straight week the Stanley Warner art house had presented a picture which previously played downtown at advanced scale. "Martin Luther" was the first. . . . Winifred Allen, 20th Century-Fox cashier, was recovering at home from an automobile mishap.

ATLANTA

Harold Spears, general manager of Bailey Theatres and new chief barker for the Atlanta Variety Club said that approximately $100,000 was given to charities by the club in the year 1954. . . . Other new officers are: Lex Benton, first vice-president; R. J. Barnes, second vice-president; M. A. Barre, treasurer; Willis Davis, secretary. . . . Charlie Callaway is the new owner of the Elite, Decatur, Ala. . . . The old stork passed over the homes of Mr. and Mrs. Claude H. Coley, Jr., and Mr. and Mrs. David L. Hardgree and in both cases left little baby boys. . . . The Alabama Supreme Court in Birmingham, has upheld the constitutionality of a municipal tax on theatre admissions. . . . Bessemer Theatres, Inc., owner of the State and Grand in Bessemer, Ala., had challenged the validity of the tax.

BOSTON

The State, East Milton, reopens December 1, equipped for CinemaScope, with Maurice Sidman as manager. Joseph G. Cohen is handling buying and booking. . . . Two New England Theatres officials, Martin Mullen, president, and Hy Fine, district manager, celebrated birthdays on the same day, Nov. 23. Their offices were filled with flowers. . . . Mr. and Mrs. Paul Carter, the former Adeline Struzzerio, for five years before her marriage secretary of Independent Exhibitors Inc., announced arrival of a son, Gary, at Brockton Hospital. . . . Mrs. Richard Cody, wife of the Montpelier, Vt. exhibitor who operates two drive-ins and two regular theatres, is in Eton Hospital for observation. . . . Joe Cronin, general manager and vice-president of the Boston Red Sox, has been unanimously elected chairman of the executive committee of the Children's Cancer Research Foundation for the coming year. He has been serving as co-chairman of the 1953-54 Jimmy Fund Drive.

BUFFALO

Carl S. Hallauer has been elected president of the Bausch & Lomb Optical Company of Rochester. Hallauer succeeds Joseph F. Taylor, who has been named chairman of the board. . . . It is understood that a modernly equipped (CinemaScope, etc.), motion picture theatre will be included in the big shopping plaza to be erected at Main Street and the Transit Road, Williamsville. . . . Reports have it that Charles Martina is negotiating for the purchase of the North Star drive-in, opened last Fall within the city limits of the city of Rochester. . . . Lester Pollock offered the kids 20 cartoons at his annual Thanksgiving cartoon show in Loew's, Rochester, last Saturday morning and had the youngsters hanging on the chandeliers. . . . In connection with his showing of "The Last Time I Saw Paris," at Loew's theatre in Rochester, Lester Pollock tied up with Noah's Ark in a contest through which Lester offered a French poodle to the person who sent in the best name for the bow-wow.

CINCINNATI

Some area exhibitors, in order to "feel the public pulse," have conducted questionnaire surveys among patrons to determine their preference as to wanting an outstanding single feature and a good short, or a double feature program. It is reported that the majority of patrons favored a single bill, provided the picture possessed sufficient merit. Other exhibitors are said to be considering similar surveys, although it is not believed that the results are likely to inaugurate a trend. . . . Although the exact dollars and cents figures are not immediately available, it is known that the results of the recent "Old Newsboys" Day netted approximately $25,000 for the Cincinnati Variety Club, Tent No. 3, to be turned over to the Hamilton County Organization for Retarded Children. More than 1,500 prominent local citizens from business, professional, civic, fraternal and other groups, donned appropriate garbs and sold a special Variety Club edition of the Cincinnati "Post" on street intersections throughout the city, the purchaser paying whatever "his heart dictated."

CLEVELAND

The high grade of screen entertainment downtown was generally reflected by exceptionally good holiday attendance on Thanksgiving Day. On the screens were "Desiree," "White Christmas" (5th week), "Last Time I Saw Paris," "Carmen Jones" "Drum Beat" and "Sabrina" (4th week). Neighborhood houses playing top product also report better than average attendance. . . . Joseph Rembrandt of the Center-Mayfield theatres, Cleveland and the Ellet in Akron suffered several broken ribs in an automobile collision that occurred last Thursday night. . . . George Delis, general manager of the Interstate Circuit of Steubenville, writes that he and his wife are enjoying their vacation in Greece. . . . Mrs. Fair, wife of one of the owners of the Kenton theatre, Kenton, died. . . . The Essick brothers, Ray and Jack, of Modern Theatres, are planning to go into the travel bureau business specializing in tours paid for on the installment plan. . . . The 1,500-car Miracle Mile drive-in, Toledo, held an invitational opening last Wednesday and a formal opening the following day.

COLUMBUS

RKO Palace, RKO Grand, Loew's Ohio and Loew's Broad co-operated with the Columbus Retail Merchants' Association and the Columbus Transit Company in a nine-day "shop downtown" campaign. Theatres gave guest tickets to shoppers who identified a "Mystery Shopper" who circulated in downtown stores. The transit company and the stores provided free return trips on buses. . . . Mrs. Ethel Miles has installed CinemaScope equipment in the Drexel, Bexley suburban house. . . . Bankers have cast doubt on the financial soundness of a proposed municipal parking garage at Town and Third streets. City officials are considering an alternate suggestion for a combined parking garage and market on the site of the present antiquated Central Market at Town and Fourth streets. Latter site is within walking distance of all downtown theatres.

DENVER

Lorene McCarthy has decided it is too much to drive 37 miles twice a day to operate the Ute, Strassburg, Colo., so she has sold the theatre to Clayton and Edith Crabb. . . . Toni Medley, assistant to Fred Brown, booker and buyer for Black Hills Amusement Co., has taken off for a long-delayed vacation to Oklahoma City. . . . Joe Ashby, general manager of Allied Rocky Mountain Independent Theatres, visited in Steamboat Springs, Colo., where he is partner in a theatre. . . . Tom Bailey, independent film distributor, took off for a sales trip that will include Montana, Idaho and Utah. . . . With two sales meetings in about a week things will be humming at the United Artists Exchange. Jack Schlaifer, home office executive, was in Saturday, and Dec. 7 James Velde, western sales manager, and Ralph Clark, western district manager, will be in. Attending the meetings will be M. R. Austin, branch manager; and salesmen Herbert Buschmann, in from Albuquerque, N. M., and Wm. Sombar. . . . Stanfill Day Stanfill, Alexander Film Co. representative, was in from his Lubbock, Texas, headquarters to spend Thanksgiving.

DES MOINES

An agreement has been reached between representatives of the Clinton Motion Picture Operators local and Central States Theatre Corp. of Des Moines. A union spokesman said a "substantial" wage increase was

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granted for the Capitol and Rialto theatres in Clinton. Agreement was said to have been reached on a four-year contract. Prior to the settlement, members of the 15-man union had voted in favor of striking. . . . Elmer Svendsen has marked his 13th anniversary as operator of the Roxy theatre in Alta. Svendsen estimates he has shown 2,275 films since he took over in 1941. . . . Two more installations of CinemaScope have been announced in the state. They are at the Uptown in Sioux City, managed by Robert Krueger; and the Orpheum in North English, operated by Vance and Dean Smith. . . . One thousand dollars in cash was taken from the safe of the Zephyr theatre in Burlington early one morning recently. Police were called around 4 a.m. after the janitor, Vestal Lord, discovered the theft. . . . Sale of the Schaller Theatre building in Schaller to J. D. Currie of Schaller was effected last week. Previous owner was Mrs. Abbie Feldhans, who operated the theatre for several years. The theatre has been closed since September and the new owner has not yet announced his plans for the building.

DETROIT

A spot check of the neighborhoods showed business on Thanksgiving Day very poor. Nowhere in the dozen or more checked was there any sort of a line. Many houses passed the usual holiday matinee, opening only for the evening show. This was in spite of the predominantly good offerings. . . . The Cinema lobby features an art display of Wayne University students. . . . The Garden, just reopened by E. B. Dudley, will try a fling at presenting recording stars on a five-a-day, three days weekly schedule. . . . Al Ackerman's wife has returned home from hospital surgery. . . . With the new cars crowding the local news, many of the theatre folks are on the road with the various showings. . . . Southeastern Michigan 4-H clubs bought out an entire showing of "This Is Cinerama." . . . Longtime bill poster, Burt Ellsworth, died at 69.

HARTFORD

Al Schuman, former general manager of the Hartford Theatre Circuit, Hartford, has returned to his home at Daytona Beach, Fla., following a brief Connecticut visit. . . . Mr. and Mrs. Ozzie Levison, of West Hartford, son-in-law and daughter of Ted Harris, State theatre, Hartford, and Mrs. Harris, have returned there from a Bermuda honeymoon. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, acted as master of ceremonies for the New Haven Boys' Club annual amateur show Nov. 29. . . . DeChantal Smith, cashier at the Paramount Connecticut exchange for the past 36 years, retired from the company on Dec. 1. . . . P. J. Buchieri has rejoined the Hartford Theatre Circuit as manager of the Lyric. . . . Thomas R. DiLorenzo, son of the late Antonio DiLorenzo of the Daly Theatre Corp., has been promoted to Corporal with the U. S. Army's 24th Infantry Division at Pusan, Korea.

INDIANAPOLIS

Fort Wayne, South Bend, Mishawaka, Richmond and other northern and eastern Indiana cities have joined a stampede from central to eastern standard time, leaving the state with a crazy-quilt pattern. . . . "White Christmas," at the Circle, is leading the town the fourth consecutive week. Manager Dal Schuder says the second day of the fourth week was bigger than opening day. . . . Henry Davidson, formerly in Louisville and Terre Haute, has been named manager of the Vogue, which reopened last week. It was completely renovated while closed for a month. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, returned Sunday from a week's vacation trip in Kentucky. . . . Marge and Gower Champion and Harry Belafonte played to a capacity audience in their stage show, "Three For Tonight," at the Murat Friday.

MRS. COCKRILL A MANAGER OF QUIET COMPETENCE

DENVER: Mrs. Vera L. Cockrill, president of the Denham Theatre Corp., with theatres in Denver and Indianapolis, as well as manager of the Denham here in Denver, is probably the first woman exhibitor to present the new VistaVision on a motion picture screen. She brought "White Christmas" to the Denham just seven days after the world premiere at the Radio City Music Hall, New York.

By coincidence, "White Christmas" is the 20th anniversary of close association between Paramount Pictures and the Denham. Mrs. Cockrill's late husband, B. D. (Dave) Cockrill, came to the Denham in 1934, and since that time used Paramount product almost exclusively. As a result Paramount has had a first run in Denver practically every week since that time, on a single bill policy in a city where double bills prevail.

Mrs. Cockrill took over the Denham management following the death of her husband two years ago. She took over at a time of radical changes in the industry, what with 3-D, stereophonic sound, wide screen, etc., along with the advent of television on Denver's four channels. That she has kept the Denham a successful operation attests to her ability. Mrs. Cockrill had considerable management experience before taking over the Denham. She was in theatre management in Indiana when she and Dave Cockrill were married.



Mrs. Vera Cockrill and Ann.

Mrs. Cockrill has followed her late husband's policy of doing only things that are for the advancement of the industry. She has kept up with the changes and has insisted that the equipment at her theatres be kept up with the best available. In addition she supervises the rearing of 8-year-old daughter Ann.

JACKSONVILLE

Jack Weiner, Metro publicist, enlivened the closing banquet of the Motion Picture Exhibitors of Florida convention by promoting a gold-plated Oscar for Bolivar Hyde of Lakeland, general manager of the Talgar Theatre Company, as the "Beau Brummell of Florida exhibitors." Claude Lee, MPA executive of New York, made the humorous presentation. . . . J. H. "Tommy" Thompson, president of the Motion Picture Theatre Owners of Georgia, headed a large contingent from his state which participated in the MPEOF meetings. . . . The Buena Vista branch office in the Florida Theatre Building is one of eight in the country and will serve the entire Southeast. . . . Manager Al Hildreth presented the San Marco theatre's first CinemaScope program. . . . Johnnee Sims is Marvin Skinner's new secretary at 20th-Fox, replacing Betty Lawrence. . . . Auditor George F. Cooper is slated to be at the 20th-Fox branch for two or three months. . . . George Hoffman, 80, of National Screen Service, was the dean of the MPEOF conventioneers. . . . George Krevo, manager of the Palace theatre, helped the Jaycees Christmas drive of "toys for tots" by putting on a Saturday kid matinee with a used or new toy as the price of admission.

KANSAS CITY

Samuel Abend, vice-president and secretary of Exhibitors Film Delivery Service company, Kansas City, died November 26, aged 59. He entered film distributing work in 1914, on Kansas City's Film Row, and in 1926 joined with E. E. Jameson, in forming the company of which Mr. Jameson was president. Mr. Abend had been active in organization work of the industry here for many years. . . . Senn Lawler, division manager of Fox Midwest, was one of six new trustees of the Liberty Memorial Association (of World War I) elected recently. Former President Harry S. Truman was elected to the board of governors.

LOS ANGELES

Off to Salt Lake City and Denver was Francis A. Bateman, western division sales manager for Republic, to set up world

(*Continued on opposite page*)

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premier of "Timberjack," which will debut in Missoula, Montana. . . . Jack Sherriff, Realart salesman, was off to San Diego on company business. . . . Visiting the Row was Gordon Simmons, owner of the North Star drive-in, near Vancouver, B. C. Simmons was formerly a distribution executive in Canada for Warner Bros. . . . Bill Russo, who operates the Casino theatre in San Diego, was off to Las Vegas on a vacation. . . . Barbara Meselson, Realart secretary, was ailing at home. . . . Exploitation man Mike Newman of Columbia Pictures was off to San Francisco. . . . The Senator drive-in in Prescott has been acquired by the Harry L. Nace Theatres, which recently took over the operation of the Elks and Studio theatres there. . . . Walter Goodman, who is a native of the British Isles, has joined the Universal-International exchange as booker for Stanley Cohen, resigned.

MEMPHIS

A three-day annual convention of Theatre Owners of Mississippi, Arkansas and Tennessee opens Monday at Hotel Gayoso in Memphis to study industry problems, hear nationally known speakers and to elect officers. . . . Sessions will be held Monday, Tuesday and Wednesday (Dec. 6-8), James S. Barbery, president of the tri-state organization of exhibitors, Little Rock, Ark., said as he was in Memphis planning the convention this week. . . . "The Last Time I Saw Paris," MGM, did four times average business during the first week of its run at Loew's Palace theatre in Memphis, best business in months. . . . Plaza theatre at Harrison, Ark., has re-opened. . . . Landers theatre at Weona, Ark., has been closed. . . . R. L. Bostick and C. C. Bach, National Theatre Supply Co., attended the Ole Miss-Miss State football classic at Oxford, Miss.

MIAMI

The Al (Florida State Theatres divisional supervisor) Weiss household was heavy with the scent of orange blossoms recently when daughter, Jean Ann, became the bride of Charles S. Vones. Newlyweds are honeymooning on a tour of Florida and will set up housekeeping in Miami on their return. . . . When the stork brought Barbara Irene Hayden to her parents, she made a great grandfather of Wometco employee Gadsden Lewis. . . . Thomas Knowles now has Adelbert Marker to assist him in managing the Variety. . . . Hank Meyer, Miami Beach public relations director, announced Mort Werner, NBC's executive producer, was in the area making arrangements for Dave Garroway's "Today" and Steve Allen's "Tonight" to be telecast from the Beach a full week in January. . . . The stork gave the turkey competition in the Herman (Wometco film buyer) Silverman home, when he made a pre-Thanksgiving delivery of a daughter, Flora Ann. . . . The showing of "Desiree" at the Carib, Miami and Miracle was sparked by the Herb Rau Sunday feature story, in color, on the film and local lad scriptist, Dan Taradash.

MILWAUKEE

Mr. H. Olshan, branch manager here for Columbia, flew to New York to attend the funeral of his mother who passed away there, November 23, at the age of 96. . . . Mrs. F. Ziehm sold her Pulaski theatre after being in the business 26 years. . . . Mr. Otto Setteie has taken over the Pulaski, and he also has a theatre in Seymour, Wis. . . . The Towne theatre in Darlington has pulled out of Unity theatres. Ken Brechler will do his own booking and buying. . . . As of January 1, G. B. Porter of the Classic theatre in Waupin will be doing his own booking and buying. . . . Carl (Chuck) Schmidt, booker at Warner exchange, is a proud father of another boy.

MINNEAPOLIS

John Mowry is the new operator of the Wayzata at suburban Wayzata, having leased the house from Lyle Carrish. Mowry formerly operated the Time at Kenyon, Minn., now being operated by Walter Leistico. . . . Herman Fajola, operator of the Lyceum at Gilbert, Minn., passed away Nov. 22 after suffering a heart attack. . . . Approximately $150 in cash was taken in a break-in at the Bismarck theatre at Bismarck, N. D., described by police as a "professional-looking job." . . . Leslie Larson sold his interest in the Ringsted at Ringsted, Iowa, to Harold Kramer of Whittemore, Iowa. Sale does not include the theatre building. . . . Don Fradet, manager of the Paramount at Brainerd, Minn., is putting on a "Take a Chance" night every Wednesday at the house with admission set at 25 cents for adults and 10 cents for kids. . . . 30,000 school children in the Fargo, N. D.-Moorhead, Minn., trade area received free tickets for the annual "movie jamboree" at Fargo theatres sponsored by the retail section of the Fargo Chamber of Commerce.

NEW ORLEANS

Jimmy Thompson and Doyle Maynard assumed operation of the Don, first run showcase, Alexandria, La., formerly operated by the Don George Inc. Theatres, Shreveport, La. Thompson is one of Alexandria's enterprising young business leaders. Maynard, well known in the film business, both distribution and exhibition, has owned and operated the Don, Natchitoches, La., for the past 3 years. Prior to that was general manager of the Don George Theatres and prior to that field representative for National Screen Service in this territory. . . . Donald B. Fiske closed the Lake drive-in, Lake Providence, La. for the winter. . . . Roland Hoffman, Dixie Theatres Corp., advised that they have closed two subsequent run theatres, the Louisiana, Baton Rouge, and the Folly, Crystal Springs, Miss. . . . Anita Gibson, 20th-Fox, is home recuperating from surgery after a siege in the hospital. . . . Mrs. John Louis Hebert, formerly with U.I., presented her husband with a brand new baby boy. . . . The WOMPI'S are staging a dance December 10 in the American Legion Hall on Royal St. Proceeds will be shared for service projects and national convention expense.

OKLAHOMA CITY

The Rogers and May Theatres, Oklahoma City, held a Thanksgiving variety show, Thanksgiving Day at 10 A.M. It was a special show to help mothers and designed for the kiddies and Dad. . . . S. H. Fabian, president of Stanley Warner, will be a special guest at the 37th annual convention of the Theatre Owners of Oklahoma Inc., next week at the Biltmore hotel. He will be honored at the showmanship banquet on the closing night of the convention. Keynote speaker at the convention will be Pat McGee, former Oklahoma City resident, who now is general manager for Cooper Foundation Theatres and lives in Denver. Morris Lowenstein, TOA president, is general chairman of the convention. . . . CinemaScope, now has been installed in the Center theatre, Oklahoma City. First picture shown with CinemaScope was "Sitting Bull". The new screen is the latest type. . . . Leslie J. Serrett, aged 59, owner of the Pastime theatre, at Hamburg, Ark., died November 20 at a Lake Village hospital. He is survived by his wife, two daughters, and four brothers.

PHILADELPHIA

Melvin J. Fox, head of the independent Fox Theatres circuit; veteran exhibitor Leo Posel, and Norman Silverman, Republic branch manager, were named vice-chairmen of the 1955 Trade Council for the forthcoming Allied Jewish Appeal in charge of the theatrical division. . . . The Rexy, dark for many years, goes on the auction block on Dec. 7. . . . Charles Goldfine's South Philadelphia drive-in, an in-town operation, goes on a weekend schedule for the winter season. . . . Birk Binnard, manager of the Warner, Reading, Pa., was hospitalized. . . . New modern electric marquee sign was installed at the Mayfair, Trenton, N. J., managed by Charles Sweet. . . . Mort Magill, branch manager of United Artists, accepted post of sales supervisor for Buena Vista Productions covering the local, Washington, D. C., and Pittsburgh, Pa., branches. Office space will be taken in each area. Leonard Mintz will remain as Philadelphia branch manager for United Artists. . . . Janet Lewis, United Artists booker, underwent surgery in Women's Hospital. . . . Sol Blumberg, Steifel Theatres chain executive, became the father of a baby girl born in University Hospital last week. . . . Bob Hanover has added amateur shows one night a week at the Riviera in the Manyunk section of the city. . . . Strinestown drive-in, Strinestown, Pa., closed for the season with the suburban Analusia drive-in remaining open for weekends only.

PITTSBURGH

With "White Christmas" practically a certainty to remain in the Penn until Christmas, that house has released "Athena" to the Stanley, one of the few MGM pictures ever to play the Stanley Warner de luxe house . . . "Deep in My Heart" will be the Penn's Christmas picture, with "Young in Heart" pencilled in for the same period in the Stanley.

. . . Kathy Darlyn, featured in the Cypress Gardens sequences of Cinerama, due here for personal appearances in conjunction with the first anniversary of Cinerama in the

(*Continued on following page*)

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(*Continued from preceding page*)

Warner on Dec. 8. The Golden Triangle Association, composed of scores of downtown stores, will honor Cinerama at a luncheon in Hotel William Penn on that day for bringing so much business to the downtown area. . . . "Mr. Hulot's Holiday" will follow "The Little Kidnappers" in the Squirrel Hill. . . . "One Summer of Happiness" latest foreign film for the Art Cinema follows the current "French Touch."

PORTLAND

Evergreen's manager of the New Fox theatre has a public relations program going with the public schools. One morning each week, he has about 150 kids accompanied by their teachers visit his theatre. He lectures on how a movie house operates and takes small groups all over the spot. He ends the hour and a half with a cartoon. . . . Oriental theatre set to go on a double bill of second run top product films Dec. 1. . . . Harold Lorimer has a new seamless screen in his Liberty theatre. . . . Louise Todd is back at her desk as Russ Brown's secretary after a vacation in Cottage Grove. . . . "Oregonian" drama editor Herb Larsen is still off duty. He is now home from the hospital but a long way from being well. . . . William Lacy is in as assistant manager of the New Fox theatre. . . . Herb Royster, J. J. Parker's publicity director, invited some of Helen Hayes' "What Every Woman Knows" cast to be his guest at the Broadway theatre when they were in town last week.

PROVIDENCE

William J. Trambukis, Loew's State manager, once again made excellent use of the famous Warren Indian Band in conjunction with the screening of "Sitting Bull". It was a "natural" exploitation stunt. . . . As the days become shorter, and darkness falls on this area sooner, the Bay State drive-in has come up with a novel idea. "Early-Bird" shows are featured on Saturdays and Sundays, with the doors opening at 4:30 P.M., and the show starting at 5. By doing this, the popular open-airer squeezes in a few extra hundred patrons before the customary evening performance. . . . Following the lead recently set by the Quonset drive-in, the Boro drive-in, on the Boston-Providence Post Road, in North Attleboro, has been experimenting with triple-feature shows. The first one offered "About Mrs. Leslie," "Crazy Legs" and "Badman's Territory" all on the same program.

SAN FRANCISCO

Top business of the week was done at the Fox with $25,000 gross for 1st week "Desiree." "White Christmas," in third week at the Paramount, topped the holdovers with a gross of $19,000. . . . "White Christmas" set a new house record at El Rey, Salinas. . . . John Parsons and his partner Robert Kronenberg have engaged designer Santocono to remodel and redecorate their newly acquired Four-Star theatre. The cost is estimated at $10,000 and will include a completely redone auditorium. New Kroeler pushback chairs have been ordered, a CinemaScope screen with Super-Panatar lenses has been installed. A Walker, 28′ screen will be installed and the proscenium widened. A new candy bar and foyer is part of the scheme. . . . Mel Klein, sales manager, Columbia, received a gold watch in token of his 25 years with the company. . . . New at Columbia is clerk Pauline Crofton, new to the industry and our city (from Florida) who replaced Joan Price. . . . Joseph Cannon, cashier, Warner Brothers, is celebrating the birth of his first grandchild, a son, born Nov. 20 to his daughter in Maryland. . . . S. J. Gardner, resident manager, MGM, accompanied by Ted Galanter, west coast press representative, were in Los Angles for a three-day meeting with George A. Hickey, west coast sales manager.

TORONTO

Newest "return" to the newspaper-writing fraternity is Stan Helleur who resigned from the National Film Board to rejoin "The Telegram" as a columnist. Before joining the NFB, Helleur was with Warner Bros. as publicity chief in Canada, and prior to that a columnist for "The Telegram." . . . Staff changes in local theatres are a triangle switch, with Laurie Hole moving from the Village to Alhambra, being replaced by Roy Downey of the Beach while Joe Cardwell of the Alhambra takes over at the Beach. . . . Among the visitors to Toronto were Max Chechik from Vancouver and Molly Rosenthal with her husband Morris from New Haven. . . . Charles Cashman, photoengraving representative to the industry, is again deputy of York Township. . . . Another visitor to the city was Douglas Yates, Republic Pictures, conferring with Walter Manley, Canadian representative of the company.

ST. LOUIS

An application for the zoning change and a special permit for a drive-in theatre on the east side of Lindbergh Boulevard, south of Kirkwood, Mo., a suburb of St. Louis, has been denied by the St. Louis County Council. . . . The Beck theatre at Thayer, Mo., in the Ozark region of Missouri, has installed a new RCA Dynalite all-purpose screen for CinemaScope pictures. . . . The Cape drive-in theatre recently announced that special guest nights would be continued every night for the remainder of the season with a carload of patrons being admitted for one dollar. . . . CinemaScope was introduced at the Davis theatre, West Plains, Mo., November 26, with the showing of "The Robe". . . . The Coral drive-in theatre, Flat River, Mo., closed for the season November 23 with a free show which the management said was its Thanksgiving thanks for the patronage during the current season. The theatre will reopen in March. . . . The Malco Theatre Corporation of Memphis, Tenn., owners of the Strand, Palace and Liberty theatres in Jonesboro, Ark., has announced it will begin construction soon of a modern drive-in theatre located between Jonesboro and Nettleton in the state.

VANCOUVER

Local theatres had a tough week when Vancouver's 53-year rainfall record was smashed in November. The month's total was 15.54 inches and it's still falling. . . . "White Christmas" in a move over from the Orpheum to the Strand was the best in town. . . . The farming town of Wolseley, Sask., is now without a showplace with the closing of the 200-seat Savoy theatre, operated by K. Walshaw. The town has a population of 1,000. . . . In contrast, Unity, Sask., with a population of 1,250, will have a second theatre. It is being built by the Wouters family of that town. . . . Ross Beesley, of Associated Screen News, is on a visit to Toronto and Montreal. In Montreal he will attend a technical Workshop on TV and motion picture production at ASN studios December 6-8. He is cameraman for ASN in Western Canada. . . . Frank Markey, Audio Pictures supervisor for Western Canada, has left for Toronto to join the head office staff of Audio Pictures. He formerly headquartered here. . . . Frank Kershaw, of Western Drive-in Theatres, Calgary, and Max Chechick, of Mayer Enterprises, Ltd., circuit operator in B.C., are back from Chicago trade show.

WASHINGTON

Sympathy is being extended to Stanley Warner district manager, and Mrs. Charles Grimes on the death of his brother and her mother. . . . Pat Notaro, Roth Theatres, has been promoted to vice-president and member of the board of directors. He was formerly general manager. . . . Nominations at the recent meeting of Local F-13, front office union, included: president, Sara Young; vice-president, Max Rutledge; recording secretary, Sandra Solomon; treasurer, Walter Bangs; financial secretary, Agnes Turner; guardian, Hazel McCarthy; and business agent, George Sullivan. . . .

Claude Ringer, Columbia Pictures head shipper, is back at work after several weeks' hospitalization. . . . Sam Roth, President of Roth Theatres, underwent surgery at George Washington University Hospital. . . . Sympathy went to Donald Cole, Altec Service Washington branch manager, on the death of his wife, Muriel.

South Dakota Exhibitors To Meet December 9-10

SIOUX FALLS, S. D.: The South Dakota Motion Picture Exhibitors will hold a convention at the Cataract Hotel here, December 9 and 10. Approximately 200 exhibitors from South Dakota, Iowa and Minnesota are expected to attend, as well as most of the distributors who service the area and various equipment manufacturers.

Local Admissions Tax Is Repealed in Ohio

SPRINGFIELD: This city has repealed its three per cent admissions tax, effective January 1. It is the largest city in Ohio to do so in several years. Celina, Ohio, has also cut its tax from three per cent to one and one-half per cent.

Judge Rules Schine Houses Not for Sale

BUFFALO: Federal Judge John Knight last week refused permission for the Schine Circuit to sell two of its theatres for non-theatrical purposes, but said that a third, in Van Wert, Ohio, could be so sold. The circuit had previously requested permission to sell 11 theatres and a lot. The Government opposed the petition, claiming it was a major modification of the 1949 anti-trust decree and that it defeated the decree's purpose, which was to end monopolies.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

It Takes More Than Money—To Make or Sell—Movies

ABUNDANCE of available capital to make independent films—and it looks as if there might be more than thirty million dollars in new funds next year—raises the point that more than the money is required for any degree of success. There are two other ingredients that are vitally necessary—(1) the "know-how" and (2) a valuable box-office property, to complete the package.

Producers with a good experience record seldom have any difficulty in obtaining capital—and this is a business that must be refinanced every year. It costs a hundred million dollars, these days, to create a hundred good motion pictures, and where do you think it comes from? Film industry must liquidate its investment and reinvest in new product, every 12 to 18 months, to supply the market. Independent producers, if new, must prove that they have the "know-how" or the bankers will give them a glassy eye.

And good theatrical properties are about as rare as rubies or diamonds. You prospect for them, as you would for nuggets of gold, and you'll find the claims all staked out—and that the diggings are swarming with miners who have gotten their diplomas the hard way. Film industry uses the cream of the crop, from all creative sources, every year, and they buy up in advance the best efforts of all known writers and directors, to insure their supply. It is not easy for any newcomer to make a gold strike.

Of course, you will always be reminded of the story of the very wise guy, a top-bracket executive in film business, who turned down the chance to buy a half interest in "Oklahoma" for $10,000 when it was playing a try-out engagement in New Haven, before it opened on Broadway. He thought it was just a horse-opera with songs, but it grossed more than ten million dollars as a stage show, and will be next year's first big film in Todd-AO. Second-guessers are numerous in the theatre; but first-guessers get rich. Over on Broadway, they average something less than half-a-dozen hits to every 100 stage productions—and the others lose plenty.

Managers know that they can sell a good property at the box office—and that the reverse of the coin comes up when they get a questionable property, without competent "reason why" in any of its departments. Films must make good in production, distribution and exhibition—and the greatest test is in merchandising.

ROUND TABLE CHANGES

Changes in the status of several Round Table members, long active in these meetings, makes news that can be mentioned to the advantage of Quigley Award contenders and previous prize winners. Jim Hardiman has been named director of advertising and publicity for Odeon Theatres (Canada) Limited, and Wannie Tyers has returned to theatre operations as manager of the Odeon Hyland, in Toronto. Jim Hardiman sends us a remarkable duplication of TIME magazine as a continuing report of the recent "Big Show" meeting—with Nicky Langston on the cover, as champion showman.

Senn Lawler, right-hand to Elmer Rhoden in advertising and publicity in Kansas City, has been made a division manager for Fox Midwest Theatres, with the elevation of Mr. Rhoden as president of National Theatres, and Joe Redmond, Jr., whom we've known on his home grounds, takes over Senn's post in the Midwest. We'll look for news and "Contact" with many friends in the company. Pierce McCoy phoned us from Augusta, Ga., to announce that he resigned his post there, to enlarge upon other business interests of his own, for greater opportunity and profit.

Bill Dock has resigned his post with Florida State Theatres in Miami, to join up with an automotive concern, and we hear that Howard Pettengill will leave Jacksonville and go to Miami, where the climate is better. That's something we must check on, come February and vacation in Florida.

¶ ROBERT C. RUARK, who is now in film business with his new "African Adventure" in Pathecolor, had an amusing item in his syndicated newspaper column the other day. Says a very young gentleman of his acquaintance, who is a passionate devotee of the Hopalong Cassidy school of televised culture, has asked a searching question, for which he cannot supply a ready answer. "Why," asks the tot, "are they called cowboys? You never see any cows!" Git along, little dogie—out of the picture.

¶ MIKE SIMONS has a good trick, on the tables at each of MGM's "Ticket Selling Workshops"—and that is a press release, ready in advance, for each manager to take back to his hometown paper, as a news story of his presence at a regional meeting of theatre owners and managers, engaged in advertising, promotion and exploitation for mutual aid and benefit. The fact that there are also representatives of newspapers and other services as speakers at the Workshop meetings is sufficient to attract the favorable attention of editors. And it is always news at the local level.

¶ JOHN WANAMAKER is closing his historic New York store—one of the oldest and best known department stores in the world—to concentrate on a number of small stores in new suburban shopping areas, following the new pattern of population trends. And an interesting fact is disclosed in the advertising trade magazine, TIDE. New York newspapers say they will lose $650,000 a year in advertising revenue with the closing of the store. The New York *World Telegram and Sun*, in negotiation with the Newspaper Guild to offset a demand for wage increases, say they will lose $200,000 in earnings. This is a fair example of what happens to newspapers and advertisers generally if and when theatres close. Only they aren't quite as quick to discover the chain reaction. —*Walter Brooks*



Tiff Cook sends a picture of "Miss Torso"—subject for an amateur photographers contest, arranged by Len Bishop, manager of Shea's theatre, Toronto, as exploitation for "Rear Window"—all done on the theatre mezzanine against a photographic background, for the benefit of Hadassah.



You've heard of "Bank Night" in a theatre—well here's theatre exploitation in a bank, with Ginger Rogers, in person, signing her name for fans, but not to checks, in the lobby of the Chicago Federal Savings and Loan Bank, as promotion for United Artists' "Twist of Fate" at the Monroe theatre—and below, two "look-alikes" parade as trim-twin ballyhoo for the same picture, in Chicago's busy Loop.

Promotions You Take To The Bank!





The Legion Parade admires "The Barefoot Contessa" in Minneapolis, at left, for the opening at the Radio City theatre; below, thirty-three (count 'em) Ava Gardner "look-alikes" make this appealing spread on television for the "Contessa" at Loew's State theatre, Cleveland; and, at right, "Better With Your Shoes Off"—as proclaimed by manager Bob Turner, of the Fifth Avenue theatre, Seattle, for the same picture.





89 National Theatre Men On the Coast

The first gathering of National Theatre executives and managers is under way in Hollywood as this is written and will be fully reported in the news pages of the HERALD. Elmer Rhoden, newly-elected president of the circuit, called the meeting to emphasize the new allocation of funds for advertising research, to determine relative values of various media now in use, and to establish current belief in admission prices, the public's taste and recreation habits. A nationwide incentive plan for theatre managers will be announced.

Among many members and friends of the Round Table who are present are Alan May, John E. Lavery, F. C. Ireland, Lynn Baughman and Fred Mains, from the Los Angeles office. From Fox West-Coast, as a National Theatres subsidiary, were Edwin F. Zabel, George Bowser, M. Spencer Leve, T. H. Sword, Laurence A. Peters, Bert Pirosh, M. A. Lundgren, A. M. Ahlskog, Andy Krappman, W. H. Lollier, Thornton Sargent, Jesse E. Elliott, Irving Epsteen, R. H. McCullough, John Hodges, Paul Scherer, James Cox, William W. Jenson, Jack Wilson, James Dillon, Walter Bantau, Roy E. Evans, Bruce Fowler, Fred Glass, John Klee, Stanley Brown, Ernest Sturm, Homer Gill, Dick Smith, Joseph P. Tuohy, Everett Sharp, Frank Prince, Dean Hyskell, Pete Latsis, Perry Pasmezoglu, Chet Eckert, Gurd Price, Phil Anawelt, Dan Polier. The delegation was headed by John B. Bertero, president.

From Fox West-Coast San Francisco office, are James Runte, George Milner, Cliff Reynolds, Herman Kersken, Fay Reeder, Robert Rothafel, Clarence Poos, Louis Tavolora and Robert Northmore.

From Fox Midwest, Kansas City, are Richard P. Brous, Senn Lawler, Len Pope, Frank Bamford, Howard Milton, Leon Robertson, James Long, Ed Haas, Harold Hume, Fred Soutar, John Meinardi, Ralph Adams, Charles Schaefer and Joe Redmond, who succeeds Senn Lawler as advertising and publicity director for Fox Midwest.

From Fox Midwest, Kansas City, are Frank H. "Rick" Ricketson, Jr., Robert W. Selig, Robert W. Garland, Paul Lyday, Melvin C. Glatz, Ray Davis, Tom Brennan, Jack McGee, Harold Rice and Harry Green. From Fox Evergreen Theatres, Portland, were William Thedford, Frank Christie, Russ Brown and G. S. Patterson. From Fox Milwaukee Theatres, were Gordon Hewitt, Thomas Harnett, Al Frank and Al Camillo.

William Moclair, managing director of the Rox Theatre in New York, Dave Idzal, from Detroit, and Harold Seidenberg, from Philadelphia, are also present. Thornton Sargent, National Theatres public relations director, is conducting the managers' meeting with details of the new program. Andrew Krappman reports on refreshment sales.

CONTENDERS FOR QUIGLEY AWARDS

MARK ALLING
Golden Gate
San Francisco, Cal.

ROBERT BARKER
Del Mar
Santa Cruz, Cal.

FRED BARTHOLDI
Paramount
Long Branch, N. J.

ROBERT F. BEARD
Edwards, Azusa, Cal.

A. J. BENYA
Union
New Albany, Miss.

H. G. BOESEL
Palace
Milwaukee, Wis.

RAY BOYEA
Broadway
Newburgh, N. Y.

E. R. BRENNAN
Bay, Green Bay, Wis.

C. F. BRODIE
Regal, Barrow, Eng.

PAUL BROWN
Fresno, Fresno, Cal.

WALLACE BRUCE
Fox, Lyons, Kansas

A. BUCKLEY
Regal, Halifax, Eng.

FRANK BUDD
Odeon
Melbourne, Aust.

HARRY BURKE
Community
Saratoga Springs, N. Y.

ED BURROWS
Odeon, Brantford, Can.

D. M. CAMPBELL
Regal, Stirling, Scot.

JIM CAMERON
Capitol
Ft. William, Can.

DALE CARLSON
Madison
Madison, Wis.

LOU COHEN
Poli, Hartford, Conn.

MAX COOPER
Cove
Glen Cove, N. Y.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

R. J. CRABB
Lyric
Wellingborough, Eng.

FRANK M. DEANE
Woodbridge
Woodbridge, N. J.

RICHARD DE BOW
Trans Lux, New York

ANN DE RAGON
Paramount
Plainfield, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

CARL DICKERSON
Colonial
Norwich, N. Y.

MICHAEL DORSO
Lawrence
Trenton, N. J.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

HAL W. ENGEL
Temple
Union City, N. J.

JOHN S. FALCO
Majestic, Beloit, Wis.

GEORGE FASCHER
Carlton
Red Bank, N. J.

CARL J. FERRAZZA
Keith's, Cincinnati, O.

PAUL FLODIN
Paramount Films
Stockholm, Sweden

M. J. FURLONG
Plaza, Sudbury, Can.

J. A. GALLACHER
Regal
Kilmarnock, Scot.

CHARLES GAUDINO
Loew's
Springfield, Mass.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount
Ashland, Ky.

DIANE GORDON
Central
Jersey City, N. J.

LEN J. GOUIN
Capitol
Peterboro, Can.

BOB HARVEY
Capitol
North Bay, Can.

MAURICE E. HENSLER
Auburn
Auburndale, Fla.

RAYMOND HOLLY
Capitol
Union City, N. J.

D. HUGHES
Cabot, Bristol, Eng.

MARION HVASTA
Towne
Milwaukee, Wis.

BOB HYNES
Mayfair
Asbury Park, N. J.

E. E. JOHNSON
Strand, Madison, Wis.

PHIL KATZ
Stanley
Pittsburgh, Pa.

JACK KEEGAN
9-W Drive-in
Kingston, N. Y.

GEORGE KEMBLE
Strand
Perth Amboy, N. J.

MICHAEL KING
Nortown
Eglington, Can.

ARNOLD KIRSCH
De Luxe, New York

SHELDON KLIMAN
Riviera
Hastings, Minn.

JOHN E. LAKE
Savoy, Luton, Eng.

LEO A. LAJOIE
Capitol
Worcester, Mass.

RALPH LANTERMAN
Community
Morristown, N. J.

H. LAYBOURNE
Odeon, Southsea, Eng.

J. J. LEFAVE
Capitol, Windsor, Can.

AL LESSON
Poli, Bridgeport, Conn.

B. C. LEWIS
Regal, Dursley, Eng.

ED LINDER
Gopher, Minneapolis

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

JOHN LORENZ
Pascack
Westwood, N. J.

LOUIS LUTZ
Uptown, Detroit, Mich.

T. MURRAY LYNCH
Paramount
Moncton, Can.

MERT MARTIN
Unique
Gunnison, Col.

MALCOLM MILLAR
Gold Dobrow Theatres
Pahokee, Fla.

KAY J. NAIFY
California
Sacramento, Cal.

ROSELLA NEWMAN
Victory
Evansville, Ind.

ROBERT OSBORN
Kingston
Kingston, N. Y.

JACK PARDES
Park, Morristown, N. J.

GEORGE PETERS
Loew's
Richmond, Va.

LESTER POLLOCK
Loew's
Rochester, N. Y.

DAVE ROGERS
Paramount
Asbury Park, N. J.

MAX RUBIN
Paramount
Syracuse, N. Y.

LEO RYAN
Congress
Saratoga Springs, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

JERRY SAVOIE
Victoria
Ossining, N. Y.

DAL SCHUDER
Circle, Indianapolis

JERRY SCHUR
Crotona, New York

IRVING SCHWARTZ
Pelham, New York

N. SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

HAROLD SHAMPAN
Odeon, London, Eng.

LEO SCHUESSLER
Sheboygan
Sheboygan, Wis.

JACK SIDNEY
Century
Baltimore, Md.

BOB SKAGGS
Florida
Jacksonville, Fla.

JOE SOMMERS
Broadway
Kingston, N. Y.

SOL SORKIN
Keith's
Syracuse, N. Y.

MURRAY SPECTOR
Plaza, Englewood, N. J.

MIKE STRANGER
Plymouth
Worcester, Mass.

MYRON STREIZANT
Boulevard, New York

EVAN THOMPSON
Fox
Hackensack, N. J.

W. K. TRUDELL
Capitol, London, Can.

BOB WALKER
Uintah, Fruita, Col.

G. A. WALTERS
Prince Edward
Charlottetown, Can.

JOHN V. WARD
Seneca
Niagara Falls, Can.

LILY WATT
Odeon
Coatbridge, Scot.

DAVE WEINSTEIN
Atlantic
Pleasantville, N. J.

D. H. WESTERN
Regal, Torquay, Eng.

GEORGE WHARTON
Essoldo
Newcastle, Eng.

H. F. WILSON
Capitol Chatham, Can.

D. J. WOODALL
Regal, Tring, Eng.

JIM ZIMMERMAN
Strand, Marietta, Ga.

INDIANA TURNS OUT FOR TICKET SALES









MGM's "Ticket Selling Workshop" in Indianapolis had even better attendance than the first of this constructive series in Pittsburgh, where we were a witness. Mike Simons reports that 325 theatre managers and operators were present, for a refresher course in showmanship. Above, at left, L. J. "Bill" Williams, small town theatre manager from Union, Mo., who was a principal speaker; and opposite, from Indianapolis, John Stearns, Keith's theatre; Al Hendricks, manager of the Indiana theatre, Dal Schuder, good Round Table member and manager of the Circle theatre; Dale McFarland, general manager of Indianapolis Amusement Co.

Below, at left, a group from M. Switow & Sons theatres—(but not our good friend, Sam)—seated: George Jaeger, Vondee theatre, Seymour, Ind.; Guy Roehm, Grand theatre, New Albany; A. J. Kalberer, Indiana theatre, Washington Ind.; Curtis Dunn, West End, Louisville; and Earl Payne, buyer for the circuit, with headquarters at Louisville. Standing: Joseph Hedden, Cozy theatre, Louisville; Art Standisch, Kentucky theatre, Louisville; John Phelps, La Rose, Jeffersonville; and Russell Bronson, Ritz, Shelbyville.

At right, J. B. Weddell, Walnut, Lawrenceburg, Ind.; Jerome Vogel, River Park, South Bend; Rex Carr, buyer for Y. & W. Amusement Corp., Indianapolis; Ray Brenner, city manager for the same circuit in New Castle, Ind.; Ray Howard, circuit supervisor for Y. & W. at Gary, and Claire Jones, manager of the Palace theatre, Gary. Marc Wolf's boys seem to be paying close attention to workshop tactics.

George Peters First With Metropolitan Opera-TV

A lot of good campaigns from George Peters, manager of Loew's theatre, Richmond, Va., but he is first in these entries to submit a campaign on his TV-performance of "Opening Night at the Metropolitan Opera"—which was an attraction priced at $3, $4 and $5, as a closed circuit telecast direct from New York, via Theatre Network Television. Had a lot of local advertising and publicity—beyond any usual newspaper breaks—and tickets were available through the Civic Musical Association. Local and New York reviews printed in Richmond papers indicated that the performance was viewed with applause and much enjoyed by the audience in Richmond. A souvenir book, originating in New York with the Metropolitan Opera, was underwritten by a back-cover advertisement.

Sending the Family To The Movies—in Albany

ALBANY, N. Y.: Stanley Warner Zone Manager Charles A. Smakwitz and his aides were further convinced, by the fine business which kiddie Thanksgiving morning shows drew in theatres of Albany, Troy and Utica, that they had added a staple to the holiday promotion. Copy slanted "To All Mothers—Send Dad and the Family Down to a Great Show While You Prepare That Big Dinner" again proved potent. A Mickey Mouse movable puzzle was given to each child.

A. O. La Flamme, manager of the Strand, Albany, dressed five ushers as Pinocchio characters, for lobby, aisle and stage appearances, to entertain the youngsters. Stunt proved very popular, La Flamme said. The costumes were loaned by National Biscuit Company, to which the theatre extended reciprocating publicity.

Reade Men Are Active Contenders

Al Floersheimer, director of advertising and publicity for Walter Reade Theatres, now "in residence" in a handsome Colonial mansion, Mayfair House, on Deal Road, Oakhurst, N. J. (we have full directions for getting there, and an invitation to come out and see him sometime!) sends in five full bundles of campaigns prepared by managers of Walter Reade theatres, which are duly entered for the Quigley Awards in the fourth quarter. Al says we will find them "very interesting"—and we find them very good showmanship.

A lot of good Round Table members, frequent contenders in previous quarters, are here represented. Bob Hynes, manager of the Mayfair, Asbury Park, sends pictures and proof of his skills. John Balmer, manager of the Strand, Plainfield, is another whose previous records have been well known in these meetings. Harry Burke, manager of the Community theatre, Saratoga Springs, had an entry on "Susan Slept Here." Ted Davidson, at the Majestic, Perth Amboy, submitted a fat package of pictures, tear sheets and other evidence of his exploitation. Ralph Lanterman, at the Community theatre, Morristown, was another. Ann DeRagon, who manages the Paramount at Plainfield, is also a good "showman" in this league.

Good entries from drive-in theatres are welcome, and among these were Jack Keegan, of the 9-W drive-in, Kingston, Dave Weinstein, at the Atlantic drive-in, Pleasantville, Frank Dean, at the Woodbridge drive-in, Woodbridge, N. J., and Mike Dorso, at the Lawrence drive-in, Trenton. A fine exhibit of showmanship.

Red Brick Background Paper for Lobby Use

Francis Barr, of the publicity department of Interstate Theatres in Dallas, sends photos and an advertising sheet issued by Evans Printing and Poster Company, suggesting the use of "red brick" background paper to build lobby and front displays, particularly in the current example, for "Rear Window"—as demonstrated at the Majestic theatre. The "red brick" style will come in handy for building lobby and inside displays for Christmas—you can build your own fireplaces without joining the bricklayers union.

YOU CAN ALWAYS DEPEND ON
FILMACK
1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 6"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses $695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING Machine, $1795; Rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, $695; Bell & Howell 35mm foot splicers, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals $300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

FOR LEASE OR SALE: 400 CAR DRIVE-IN theatre, located in southwest Virginia, modern, doing excellent business, all year round showing. Simplex equipment, new. Excellent proposition and proven success. Terms arranged. Write Box 2817, MOTION PICTURE HERALD.

WANTED TO BUY

WURLITZER ORGAN, FOUR KEYBOARDS. FRED HERMES, Sixth St., Racine, Wis.

WANTED: ONE USED THEATRE DIMMER, 1500 Watt. SUPERBA THEATRE, Charleston, Miss.

BUSINESS BOOSTERS

BINGO DIE-CUT CARTS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

ATTRACTIONS ARE BIG BUSINESS. NAtionally known tropical gardens, lakes, streams, springs. Main highway. 200,000 visitors. Bargain. Terms. Box 1271, Clearwater, Fla.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITIONS WANTED

PRESENTLY EMPLOYED. LEGAL ADMINISTrative accountant with previous up-to-elbows experience theatre operations desires return to motion picture or related fields. College trained. Natural flare showmanship. NYC preferred. For complete resume write Box 2822, MOTION PICTURE HERALD.

HELP WANTED

LEADING DRIVE-IN CIRCUIT OPERATING IN East and Middle West requires an experienced district manager. Booking and buying experience preferred. Must be willing to travel. Excellent income, security and incentives for the right man. Write for personal interview stating experience and qualifications in full. Enclose photo. All replies will be treated as confidential. Address: SMITH MANAGEMENT CO., Attention Personnel Department, 82 Newbury St., Boston 16, Mass.

Welch Argues for "Line" In Massachusetts Court

BOSTON: "Massachusetts has motion picture censorship in its most painful and exquisite form," Joseph N. Welch, attorney for RKO Radio Pictures, said in the Federal Court here this week as he argued in favor of a preliminary injunction restraining Massachusetts officials from banning RKO's "French Line" in Boston, Lynn and on Sundays throughout the Commonwealth. Mr. Welch said the company has lost several hundred thousand dollars by the banning of the film and added that the company is not seeking damages, but would be content to get a restraining injunction.

I.F.E. Screens "Aida" for New York Student Editors

Fifty editors and faculty advisors of metropolitan New York high school and college newspapers were to attend a special invitational showing of I.F.E.'s opera film in color, "Aida," at the Little Carnegie theatre in New York Thursday afternoon. After viewing the film, the student editors were to meet and interview impresario S. Hurok who, along with I.F.E., is presenting the picture.

National Theatre Asks U.S. to Extend Deadline

WASHINGTON: National Theatres has asked the Justice Department for another extension of its divestiture deadline.

The present deadline for the theatre chain to complete its divestiture under the consent decree is Dec. 7. When it got its last extension on June 7, it had some 17 theatres and theatre properties which still had to be disposed of.

The request for another extension was put before the Department in two days of meetings by John Bertero, vice-president of National Theatres and president of Fox West Coast Theatres. He was accompanied by F. W. Pride of Dwight, Royall, Koegel and Caskey and by West Coast attorney W. B. Carman.

Split Italian Partnership

ROME: Producers Carlo Ponti and Dino De Laurentiis, who have been partners in the Ponti-De Laurentiis production company, have announced the dissolution of their partnership and the formation of their own individual companies.

Ponti-De Laurentiis will continue to function in order to handle the product already turned out under the partnership and to handle the company's studios. Among the pictures turned out under the joint aegis of the two producers is the forthcoming "Ulysses," starring Kirk Douglas and Silvana Mangano, in private life the wife of Mr. De Laurentiis. Also awaiting release is "Mambo," starring Shelley Winters, Miss Mangano, Michael Rennie and Vittorio Gassman.

The new De Laurentiis company now is making preparations for the production of a feature film in Finland.



Here's how you can *keep the change*

What's left after customers buy their tickets at your box office? Coins to jingle in their pockets . . . or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you . . . handsomely . . . to make Coke available in your house. For details on a variety of vending equipment, write The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.

SELL Coca-Cola for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

Suggestions for Increasing Sales from the IPA Meeting

Presenting representative talks made by leading figures in theatre refreshment operations at the 1954 meeting of the International Popcorn Association last month in Chicago.

■ ■ ■

Methods That Can Increase Candy Sales
By VAN MYERS, Wometco Theatres, Miami, Fla.

•

Is Candy Being Properly Priced?
By CARL SIEGEL, Stanley-Warner Theatres, New York.

•

New Ideas in Drink Dispensing Equipment
By MELVIN RAPP, of APCO, Inc., New York.

•

How Can Beverage Sales Be Improved?
By KENDALL WAY, Interstate Theatre Circuit, Dallas, Tex.

WHAT ARE YOU DOING TO BOOST CANDY SALES?

By Van Myers

THERE ARE no panaceas or exact scientific formulas in this field, but there are certain patterns of merchandising that have and will prove successful. It is important to understand, however, that no one speaks as an expert. You are catering to the public, and public tastes vary not only in different parts of the country, but in fact from theatre to theatre in the same city. A class house, for instance, might not sell the same merchandise as a sub-run neighborhood house, or a drive-in theatre.



VAN MYERS

In this respect each general manager must experiment with the price lines and type of merchandise for each individual location until he has attained a successful pattern for approaching maximum sales. Each theatre then is an individual merchandising entity, and the products sold, and the price lines must cater to the peculiar taste of its patrons. The knowledge of what to carry can only be gained by analysis based on experience.

So we must understand from the outset that you are bounded by the six or eight or ten feet of allotted candy display space, and what you place in that space is terribly important if you are to maximize sales, but no one can answer the problem except yourself after you have gained a thorough understanding of the taste and wants of your patronage. Few theatres are exactly analogous and hence there is danger in comparisons.

In my opinion, it is fundamental and basic that you realize that theatre vending falls into the category of "impulse selling." By that phrase, I mean that theatre patrons

primarily come to see a show, gravitate to a concession counter that is well-placed, well-lighted; and having a limited time to buy, must quickly and impulsively make a decision. Hence merchandising and selling techniques must be geared to this psychology of purchasing.

MERCHANDISING DISPLAYS

Logically, then, one of the most important factors in this type of selling are displays. We find mass displays most effective. In most cases we use open top step counters with mirrored backings and we pile our candy high and in neat stacks. By using mass displays, we place our more expensive and higher profit items in the most prominent positions. We find that a goodly percentage of patrons have not made up their mind what they want to buy when they approach the counter, and hence will pick up and purchase the closest or nearest item.

I say again, we believe in mass displays available to the patron's touch. A person will pick up a candy bar and wait to be served, but may not wait for an attendant to serve him from inside the counter. The length of time for each transaction might be the same, but the psychology is not.

People say to me, "Aren't you afraid of shortages or pilferage?" Certainly, we don't want shortages, and we have been successful in controlling them well within the national averages of control. Just remember, then, when you run undue shortages, it isn't your patrons, but most likely a careless or dishonest employee.

So much for display. To maximize sales, you must *sell*. Your salesgirls mustn't passively put in time, but actively sell. Salesgirls must be instructed to use prepared sales phrases, remembering that the first ten words spoken in impulse selling is more valuable than the next 10,000. If a sales attendant said to every patron, "Would you like to try a delicious package of chocolate almonds, 25c size?" she probably would sell to a certain percentage of all undecided purchasers. You can make your own phrases, push what you want, but you will increase sales with "active" and "suggestive" selling.

SUGGESTIVE SELLING

"Suggestive" selling, too, is effective percentage-wise. After a patron has effected a purchase, the salesgirl could say, "Would you like to try this new imported chocolate bar?" or whatever you want to push. Again by selling additional merchandise to a percentage of purchasers your sales will increase.

So increase your sales with "active" and "suggestive" selling. We have talked now about better merchandising through techniques of displays and salesmanship. Let's discuss a third and most important stimulus to retail selling-*incentive*.

No one, regardless of who he is, works at peak capacity perpetually. Furthermore, if there is no incentive in direct relation to efforts and ability, other than straight wages, sales people may never perform effectively.

We use two devices to keep our sales help primed and active. Firstly, we have used for many years incentive plans for managers and better and loyal salesgirls. I don't want to discuss the mechanics of these plans here, but our theatre managers' incentive plan is entirely different from our salesgirls', although both are rewarded directly in relation to their efforts and results. These plans act as a constant stimulus to sales.

Most of you have run such contests and know how important proper timing and format are. You must use a fair basis of competition, substantial prizes, enthusiastic follow-ups. And don't attempt to sustain interest over too long a period of time. We run these competitive campaigns periodically and our results are measured in thousands of dollars in increased business.

To sum up: To maximize your sales, firstly you must choose your products and price lines, carefully tailoring them for the individual situation. Secondly, you should display your merchandise to best advantage with mass displays. Thirdly, your sales help must actively sell. And last, but not least, stimulate your help with incentives and competitive contests. You do all these things conscientiously and I will guarantee that you will increase sales.

IS CANDY BEING PROPERLY PRICED?

By Carl Siegel

I, FOR ONE, have always been against low-priced candy in theatres. We are in an impulse business; no one comes to a motion picture theatre because he is hungry — no one comes to the theatre because of a desire for popcorn. When the house-wife or girl-friend is out for an evening of entertainment the money that is spent at the confection stand is invariably spent by the man of the house and the frugality of the housewife is not particularly upset by higher prices.



CARL SIEGEL

Only five years ago, most of the candy sold in our theatres was priced at 5c, and popcorn was sold at 10c. Today, no more than 5% of our total sales of candy is sold at what is known as the 5c price—it is now sold at 6c. In first-run downtown theatres we carry only one or two varieties at the 6c price. Naturally, we carry 5c merchandise in machines, but on the other hand, we carry 10c merchandise in 50% of our machines.

Sporting events, legitimate theatres, concerts and carnivals have always demanded more for their merchandise, therefore the public was receptive to higher prices long before the motion picture theatres got into the concession field. I know a great many of you people still carry 5c and 10c candy and worry about raising the prices. You seem to be afraid of hurting your box-office. This is ridiculous. As you know, very few people come to a bad picture, but if the public wants something and knows it is good, it is willing to pay anything for it. Never lose sight of the fact that it is a captive audience.

NEW IDEAS IN DRINK EQUIPMENT

By Melvin Rapp

MOTION PICTURE theatre attendance figures in the United States are conservatively estimated at better than 50 million people weekly; and if we accept a trade estimate that one out of every five theatre patron purchases a soft drink, we then get a very graphic picture of the vast potential that automatic soft drink cup dispensers can tap.

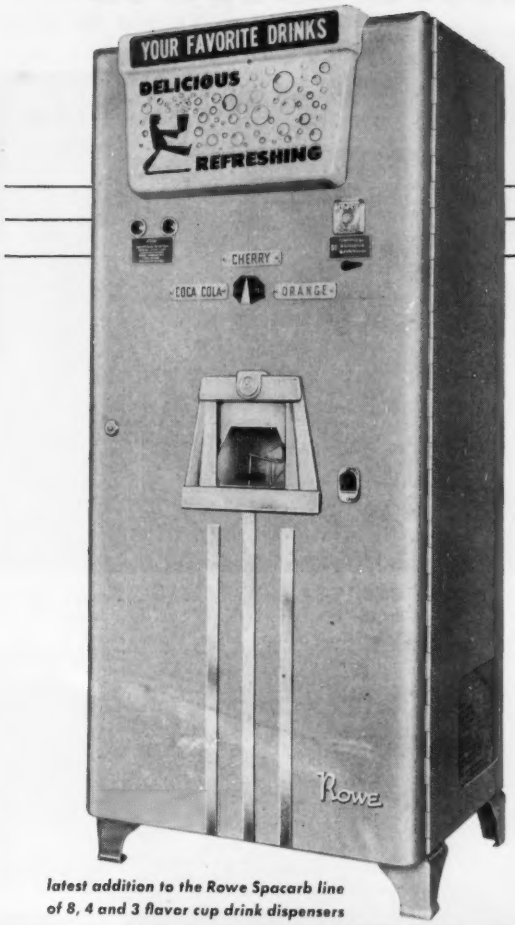


MELVIN RAPP

These drink venders have become a cinema fixture because of their profitable contribution to your concession earnings. There is nothing unusual about this since people who go out to be entertained are in the mood for refreshment; and a soft drink adds that much more to their enjoyment. Now with these figures as evidence of the vast market for the sale of soft drinks which you have available, any proven ideas and facts in connection with this type of automatic vending equipment which can increase your soft drink sales volume should prove of interest to all of you.

The modern soft drink cup dispenser can increase your present sales volume from 20% to as high as 75% over older type equipment, and more important, along with

(*Continued on page* 8-R)



latest addition to the Rowe Spacarb line of 8, 4 and 3 flavor cup drink dispensers

THE D-600

3-FLAVOR CUP DRINK DISPENSER

A practical, handsome, field tested vendor... designed to conform with all safety and sanitation requirements. A joy to operate.

WILL BOOST PROFITS IN EVERY OPERATION

For details on the D-600 and other Rowe Spacarb Cup Drink Dispensers—Write Today!

FIRST TOP FLIGHT CUP DRINK VENDOR AT AN ECONOMY PRICE

most flexible for beverages
in any combination
cold • hot • carbonated • non-carbonated

Retains all the famous quality features developed by Spacarb...with new and exclusive additions. The least complicated multi-flavored dispenser ever offered.

Simplified electrical and mechanical components assure a minimum of service and a maximum of performance, economy and profit.



PERFECT FOR INDOOR and DRIVE-IN THEATRES



ROWE SPACARB, INC.

Factory and Sales Office: 375 Fairfield Avenue, Stamford, Conn.

DIVISION OF

MANUFACTURING COMPANY, INC.

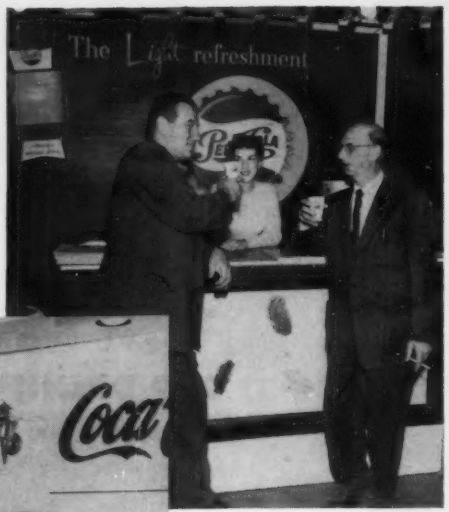
Rowe®

America's FIRST Automatic Merchandising Family

Member: National Automatic Merchandising Association • National Association Tobacco Distributors • Dairy Industries Supply Association • International Popcorn Association

At IPA Trade Show





Norm Wasser and E. Wygert of Pepsi-Cola enjoy a "light refreshment" served by the company's Winnie Lacy.



Cindy Jewel, also known as "Miss Canada Dry," turns on the charm for Morton Lodge of Pronto Pop Corn Sales Co., Boston, Mass., shown about to receive a satisfying sample.



Three's not a crowd when J. B. Young (left) and Stokes C. Drinkard, Coca-Cola district sales managers, are offered their favorite potation by model Mary Thinimesch at the Coca-Cola lounge.



William Carr and Don Saunders at the Saunders Manufacturing Company booth (right) fondle their catalog amid a myriad of gifts and giveaways that made Christmas seem around the corner.

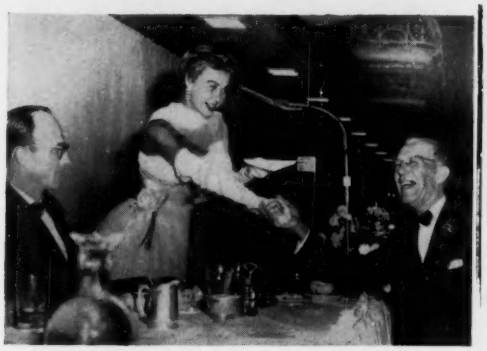


A corner of "Chocolate Town," re-created at the Hershey booth, with F. R. Mann (left) explaining the merits of his company's products to John and Michael Krafcisin of the Cornell and Apollo Theatres, Chicago.



Flavo-Rite's Sy Adler (left), assisted by Barbara Adler, gives Henry A. Stevens of Twin Open-Air Theatres, Chicago, one of the 2800 samples of Shrimp Rolls and Turkey Steamrollers distributed at the show.

Booths and people among the exhibits of the 1954 convention of the International Popcorn Association at the Conrad Hilton Hotel last month in Chicago.



Film star Vera-Ellen presents "Dream Vacations" from Nehi Corporation to L. A. Mitchell, Sr., Monarch Theatre Supply, Memphis, Tenn., at TOA banquet. At left, E. D. Martin, newly elected TOA president.



Joe Marshall, Starlite Drive-In theatre, Danville, Ky., smiles happily as he hefts a can of Popsit Plus at the Simonin booth.



Morris Lodge, president of Pronto Pop Corn Sales Corporation, positioned behind counter, describes the merits of his products to Jules Forbes of the Peoples Candy Co., New York City.



Mel Rapp (right), executive vice-president of Apco, Inc., New York City, offers "a quick one" to Percy Preston, president of Soft Drink Dispenser Company, Chicago, from a SodaShoppe.



Howard A. Gibbs (left), of Henry Heide, Inc., New York, greets Don Walsh, Didgson Brokerage Company, Minneapolis, as Heide's Gene Sullivan listens in at the candy manufacturer's booth.



Sales manager Horace H. Sillman (left) and president Samuel Dane of Jet Spray Cooler Company, Somerville, Mass., inspect the firm's sales brochure on its beverage dispensers.

People & products

by Carl R. Mos



• • •

REVEALING information about soft drinks came out at the IPA convention in Chicago last month. *Bigger drinks* are on the way at theatre refreshment stands, according to one discussion. Not only 20- and 25-cent drinks, but 30-cent drinks can be sold in quantity, if they are actively promoted.

An effective "tested selling sentence" for the jumbo-size cup is, "They last through the whole show!" One of the nation's biggest circuits has demonstrated that, with good point-of-purchase advertising, one out of four patrons will buy soft drinks.

To speed up handling through the intermission rush, preparation of soft drinks has been successfully used by drive-in theatres. Since tests have shown that beverages must be cooler than 40° to be palatable, ice cubes were used in the "stand-by" drinks. Some of the syrup manufacturers warn that this might lead to dilution, which tends to destroy flavor; it is therefore important to add *extra* syrup to drinks which are iced.

•

The break-even point for an exhibitor who is paying for his own beverage dispenser is a gross of $50 a week or 500 drinks (this write-off figure would seem to depend upon the original cost). It was asserted at the IPA meeting that an exhibitor who operates his own refreshment business can net 12% to 15% more than he would through a concessionaire.

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Want your popcorn analyzed? The IPA is offering a kit which enables you to test the pop-ability of the corn. The price? $37.50 f.o.b. Chicago. . . . Pepsi-Cola's Al Finley is most happy about the Chicago trade shows. The new snack trailer, "Perils Lurine," got a big hand.



IPA's executive vice-president, Thomas J. Sullivan, pictured with IPA's new president, Bert Nathan, of the Theatre Popcorn Vending Corporation of Brooklyn, N. Y.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Coin Machine Vends Ice Cream Cones

A COMPLETELY automatic, self-service, coin-controlled machine, which delivers a cup cake cone heaped with ice cream, has been announced by Salerno's Magic-Vend, Chicago. Trade-named Salerno's Magicone, the vender has a standard set for 186 cones per 5 gallons of ice cream.



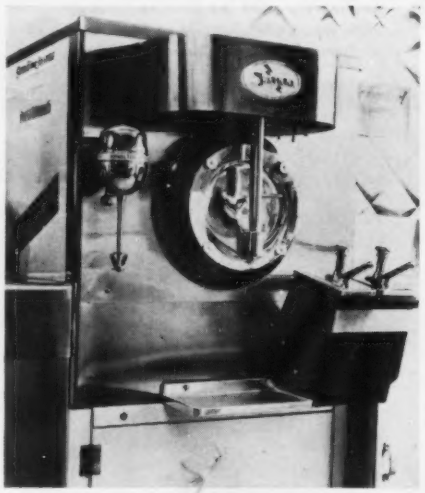
The machine is loaded with bulk ice cream and automatically places a scoopful of the proper size in the cone, and delivers it to the customer in 4 seconds, according to the manufacturer.

Equipped with a colorful transparency on the front and an over-size simulated cone on the top to attract patrons, the machine measures 28 inches wide, 26 inches deep and 6 feet high. Included as standard equipment are a change-maker and a base for storage. Refilling can be done in one motion and requires only 2 minutes, the maker states.

Milk Shake Machine Special Flavor Accessory

A SPECIAL flavor dispenser that can be attached to their M1-169A3 and M1-190 series malt and milk shake machines, has been announced by the Sweden Freezer Manufacturing Company, Seattle, Wash. The accessory gives the operator who does not have a complete Sweden Automatic Fountain, or other fountain facilities, a more efficient shake and malt production, according to the company.

It further reduces the labor required to make shakes and malts by eliminating the time required to draw flavor into the shake containers. With two milk shake containers in one hand, the operator shoots the desired flavor into the containers, shifts one container to the other hand and steps on the electrically controlled foot switch. This opens the serving gate and also controls the feeding of fresh mix into the cylinder from the refrigerated mix tank



to replace the shake base drawn. A total of less than 20 seconds is required from the time the operator picks up the two shake containers to completed shakes ready to serve theatre patrons, the manufacturer states.

The accessory consists of a stainless steel bracket and two jars with syrup pumps, including one heavy-duty chocolate pump, and is available in kit form for mounting on machines now in use, which may be done either with or without use of the jars and pumps.

New Console Model Ice Cream Vender

A STREAMLINED, three-selection, console-type ice cream vending machine has been added to their line of selective venders by the Fred Hebel Corporation, Addison, Ill. Although the model, designated "F.H.C. 3100," is entirely new in appearance, it embodies the basic operating principles first introduced by Fred Hebel in 1949.

The machine contains three wheels, each with 35 pockets, with a total capacity of 105 in vending position. There is also storage space for an additional four dozen ice



cream items. The machine is equipped for two nickels or one dime operation, but a coin changer is available as optional equipment.

Talking Letters Used For Television Sign-Off

"TALKING O'S" with animated faces are employed in the signature jingle to identify the Bonomo-Korday line

AUTOMATIC DISPENSER ADDED



In Fox Inter-Mountain's new Centre theatre in Denver this Apco 6-drink "SodaShoppe" dispenser was installed into the wall to supplement service at the refreshment stand. It has proved to be a popular spot with patrons, who have a choice of four carbonated and two non-carbonated drinks. The dispenser has a capacity of 2500 syrup-drinks.

in the Gold Medal Candy Company's current television campaign covering the metropolitan New York area.

The O's in the word Bonomo's are superimposed over the silhouetted minaret,



which has been developed as the Brooklyn candy company's trademark, and is used as the underlying design on all their products, which include turkish taffy, peanut brittle and hard candies.

Drink Vender Features Makeup Mirror Front

A NEW multiple-drink coin vender, featuring a marbeled front and a "make-up mirror" as a special attractor for feminine patronge, is being offered by Lyon Industries, Inc., New York. Cataloged as Lyon Model 1400-F, the machine is based on the same engineering principles as the company's Model 1400 and 1400-2-F, and occupies 24x30 inches of floor space, the same area required by the other 1- and 2-drink models. Major components are interchangeable on all three machines for simplification in servicing.

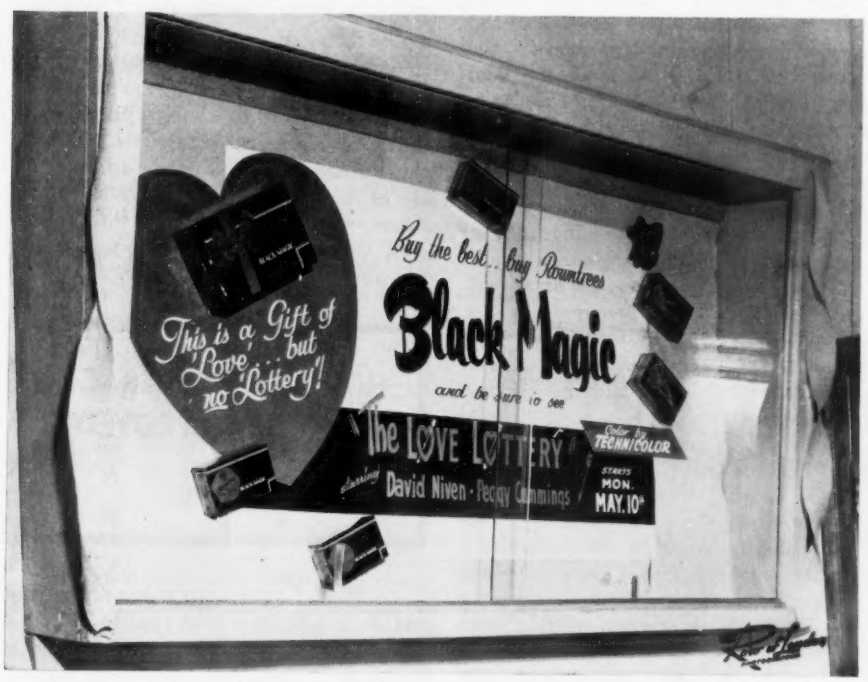
The new model serves 1400 drinks without refilling and automatically serves a choice of three carbonated beverages, or two carbonated and one still. Each flavor has its own pump and throws an accurately measured amount of syrup for each drink.

The machine employs a new "coin selector system," in which the customer drops his coin opposite the flavor he wants, instead of pushing a button. Each flavor has its own "sold out" button, so that if one flavor runs out, the vender continues selling the others. If the machine cannot operate correctly, all "sold out" lights go on, and all coins are automatically returned.



Stuart G. Lyon (right), president of Lyon Industries, Inc., displaying the company's new multiple-drink vender at their booth in the National Automatic Merchandising Association show at Washington, D. C.

CANDY TIE-UP WITH CURRENT ATTRACTION



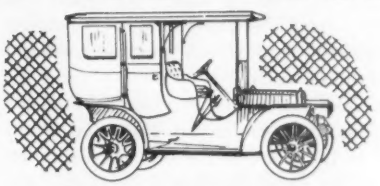
Various means of tieing in both screen and candy fare exploitation are available to theatre operators, one of which is a display like the one above at the Odeon theatre in London, Ontario. Manager Nicky Langston arranged for the Rountree Chocolate Company to pay for the display, plugging both its "Black Magic" chocolates and the film "LoveLottery."

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NAMED BY ORANGE-CRUSH

Clifford L. Keffer has been appointed national sales manager of the fountain division of the Orange-Crush Company, Chicago, succeeding J. B. Cooper.

WOULD YOU...



drive a car like this?

THEN WHY...



be satisfied with this?

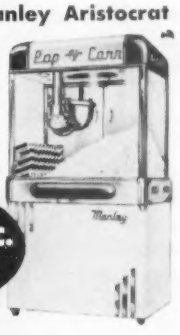
You wouldn't think of driving a 1908 model car. Your better judgment tells you that it would be false economy. By the same reasoning it is false economy to try and operate an old popcorn machine. An old machine will actually cost you money to operate due to lost popping volume . . . decrease your profits. A check on your equipment will show you that you are not getting full popping profits from an outdated machine.

Here's your opportunity to trade your old machine in on a new Manley Aristocrat . . . and what a trade! Manley wants to prove to you the way to greater popcorn profits is a new machine. We'll give you an exceptionally good trade-in on your old machine . . . regardless of condition. Now's the time to act! Write Manley direct or contact your Manley representative for full details.

The Modern New Manley Aristocrat

designed to give you greater popping volume . . . increased profits. Get the whole story . . . check into this trade-in offer right now.

Address: Dept. MPH-1254



MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

SUGGESTIONS FROM THE IPA CONVENTION

CONTINUED FROM PAGE 2-R

this gain in volume, they can increase your average cents-per-person rate from a normal 1.4c per patron to as high as 2.6c and in some cases as much as 3c per patron.

While it is difficult to pinpoint any one feature of the present day machine as being the actual reason responsible for these increases, I will try to outline several important proven features which started as ideas, but today *must* be a part of any soft drink cup dispenser if you hope to obtain the maximum volume from such equipment.

The average soft drink sold in any theatre falls into the category of an impulse type sale, and this makes it mandatory for the machine to have "eye-appeal" in order to promote "buy-appeal." A modern soft drink cup dispenser must *merchandise* the drinks it sells.

It should have a large attractive interior-illuminated plastic display that is an actual part of the front of the machine's cabinet. All of the flavor strips which list the venders "Beverage Menu" should also be illuminated. If the cup dispenser can generate enough *merchandising* pull to bring your customer to the machine for a drink, you then will have accomplished this first and most important step in the sale.

FLAVOR SELECTIVITY

The next important idea and fact is that the modern soft drink cup dispenser must have complete selectivity. We all know that one patron may have a preference for a cola drink, while the next person may like orange. A third individual's choice may be root beer or grape. If you have a cup dispenser that will cater to *all* flavor tastes, you assure yourself of not losing any sales. Today's modern 6- and 8-drink cup dispensers offer a complete selection of drinks to please every taste preference. In line with this same thought a great many people, especially in the older age groups, prefer a non-carbonated drink. You must make this type of drink available unless you want to lose those sales.

The modern soft drink cup dispenser sells both types of drinks, and it is designed to use one syrup to vend both carbonated and non-carbonated versions of the same drink. To add a note of showmanship in merchandising, the non-carbonated beverage is generally given a different name.

For example, the carbonated version using grape syrup is called *grape,* while the non-carbonated version (using the same grape syrup) is called *burgundy*. Our company is very proud of having originated this novel method of vending both carbonated and non-carbonated drinks using the same syrup, and sales results have proved the soundness of this idea.

This method makes it possible to sell six different drinks in a machine using only four actual syrup flavors, or eight different drinks using five syrup flavors. Both cola and root beer can be vended in the machine in addition to the complete line of fruit flavors which are sold both carbonated and non-carbonated. The use of this type of equipment will satisfy all of the taste preferences of your customers and assures you of not losing any of these potential sales.

DOUBLE SERVICE

We now come to another proven and sound idea—one which applies primarily to the larger movie houses. It is estimated that approximately 70% of all soft drinks in theatres are sold directly after the picture break. The modern soft drink cup dispenser has a drink delivery cycle of approximately 5 seconds after the insertion of the coin. This time cycle is geared to serve drinks fast enough to take care of peak loads in the average size house.

However, in the larger theatres, it has been found that it is advantageous to be able to serve two patrons at the same time. Our industry has developed a soft drink cup vender which is, in effect, two machines in one, having two cup chambers, two changemakers, two complete cup mechanisms. Aside from the compressor and syrup tanks, it more or less embodies two complete units taking up much less floor space than two machines would normally occupy. It also presents a substantial saving as compared to the cost of purchasing two complete drink dispensers.

This dual station soft drink cup dispenser can do more business in the same amount of time than the single-station unit. In the larger theatres where the heavy peak load at the picture break requires this type of equipment, you can assure yourself of not losing any business because of customers having to wait too long to purchase a drink.

SUPPLEMENTARY DISPENSERS

Among some of the interesting cup vending trends developing in the theatre is a growing tendency to use more than one machine in the larger houses. By placing a second unit in the mezzanine or balcony, patrons who might not otherwise walk down stairs to the lobby machine find drink service readily available.

Soft drink cup dispensers have also begun to put in their appearance at some drive-in theatres. In these outdoor sites they relieve congestion at the concession counter during the rush intermission periods, when most refreshments are sold.

In speaking of any soft drink cup dispensers it must be emphasized that the machine, like any mechanical device, must be efficient. It must be designed to serve heavy traffic speedily during the picture breaks. Since profit in automatic merchandising is linked to efficient operation of the vender, it is very important to remember that an inoperative machine not only doesn't do business, but it makes for a dissatisfied customer who can't get a desired service where he expects it.

Another very new and novel development which has not been location-tested as yet, is the use of a combination coffee, hot chocolate and soft drink dispenser. This new piece of equipment is now available in a small compact portable model at substantial savings as compared to the cost of a coffee and soft drink dispenser. It is a well known fact that when movie-goers leave a picture show, a great majority will stop at a nearby snack shop for a cup of coffee, hot chocolate, sandwich or some sort of snack. If the theatre has a lounge large enough for this purpose, isn't it reasonable to assume that the movie-goer would enjoy having a delicious hot chocolate, or a cup of coffee, and possibly some cookies or pastry, or a sandwich, made available through vending machines, rather than having to stop off at some snack shop and wait for table service after leaving the theatre?

If this test, which is due to be made within the next 30 to 45 days, proves successful, you can appreciate the market which would be opened up for an average sale of from 25c to as high as 50c per person—sales producing a profit which could very easily amount to much more than your present soft drink earnings.

HOW CAN BEVERAGE SALES BE IMPROVED?

By Kendall Way

FOR ALMOST seventy years, cold drink sales have been steadily increasing. But it has been only in the last seven or eight years that drinks have been a major item in theatre confection sales. Today drinks are a very important factor in the theatre. Patrons get thirsty and they expect

to buy a drink in a theatre, the same as they do popcorn, candy or ice cream.

Profit-wise, drinks are equal to popcorn, and its sales are not far behind. Very little time is required to complete a sale, and in the case of the cup machine, no attendant is necessary.

In the important job of increasing sales, there are many things that can be effectively done. Let's start with the syrup. It pays to use only the best, manufactured by a company that advertises nationally. There are two important reasons for doing this. One is, such a company's product is always of uniform quality. The syrup is properly made, and in most cases checks are made to see that the quality of the finished drinks are maintained to their standards.

The second reason why it pays to use nationally advertised syrups only is increased sales. One syrup company is the largest advertiser in the world of a single product. These drinks have customer acceptance and the theatre should let their patrons know with point-of-purchase advertising that these drinks are available.

REPEAT DRINK SALES

In order to increase drink sales it is necessary to sell a quality drink so that repeat sales may be obtained. Most people, when they get a bad drink in a theatre will not complain, but simply do not buy a drink the next time they attend the theatre. Good carbonated water is essential for quality drinks.

Two things are important—pressure and proper refrigeration. Pressure, from the gas drum, keeps the water carbonated while it is in the dispenser. Adequate refrigeration retards the rapid escape of gas after the drink has been dispensed. The colder the water, the greater the carbonation.

For a sparkling, properly carbonated drink, it is essential that the dispenser make and keep carbonated water ice cold. The quality goes down as the temperature goes up. A drink at 50° contains only 75% of the gas that a drink at 36° holds, which is the ideal temperature for a quality drink.

Chilled syrup is important for a quality drink. When 1 ounce of syrup at room temperature of 70° is added to 5 ounces of 40° carbonated water, the temperature of the finished drink is 47.6°. For volume sales, it is important to have ice cold carbonation, and cold syrup, and the temperature of the finished drink should be 40° or less.

There has been much discussion as to the number of different kinds of flavors of drinks that should be dispensed for maximum sales. We do know that a single drink dispenser will not do the best selling job. It is our belief, and our experience has proven it to be true, that in order to satisfy the various tastes, a minimum of four drinks should be available, and at least one of them should be non-carbonated.

Very often too little attention is paid to syrup adjustment of a dispenser. Too much or too little syrups means a poor quality drink and poor sales. It is important that periodic checks be made, with adjustments made if necessary, of the syrup throw. In some types of continuous flow dispensers the syrup content of a finished drink can be determined only by the use of a Brix hydrometer.

I don't suppose that the question of what type of dispensing equipment is best for maximum sales will ever be definitely settled—that is, cup machines or manually operated dispensers. Both types do a good job. Our feeling is that one supplements the other and both types should be used. Patrons often come to the confection stand to buy popcorn or candy and buy a drink also simply because they see a drink dispenser at the stand. The cup machine, placed in conspicuous location, will also do a good business for obvious reasons. Merchandising, in its broadest sense, of cold drinks, or any other product, means much more than merely making a product available. It means doing *everything possible* to bring the prospective customer to the product.

In order to attract attention to the product, the dispenser should always be spotlessly clean and colorful. Point-of-purchase signs should be displayed. An electric sign advertising the leading drink should be on top of every cup machine, which should be spot-lighted if it is in a dimly lighted area.

It is a good idea to use displays on the back bar, something with color and animation to attract attention. The dispenser at the stand should be located in the most prominent spot near the popcorn so the patrons see these two items first. Candy, which returns about half of the profit of drinks and popcorn, should have the least desirable location. And the big 10-foot candy cases should not be used—a case 5½ to 6 feet in length should be sufficient.

Soft drinks sales can definitely be increased if (1) there are enough dispensing units of the right type in the proper locations, (2) high quality nationally advertised drinks are sold, and (3) a year-round merchandising program is maintained.

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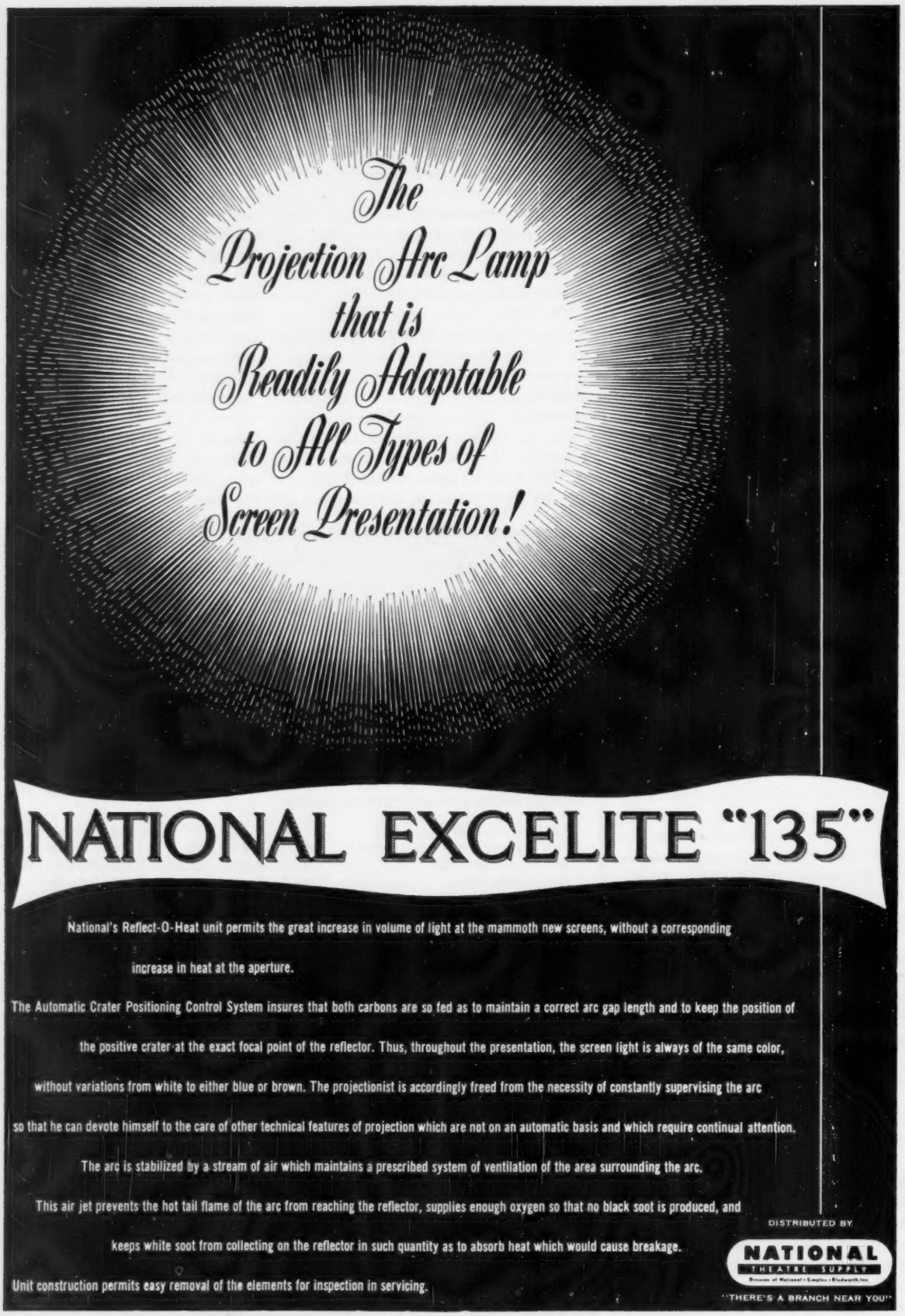
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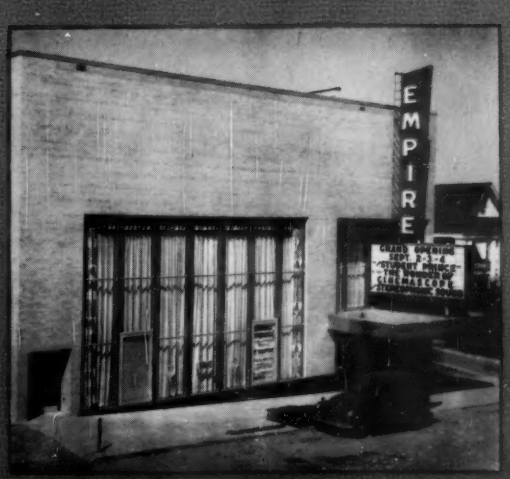
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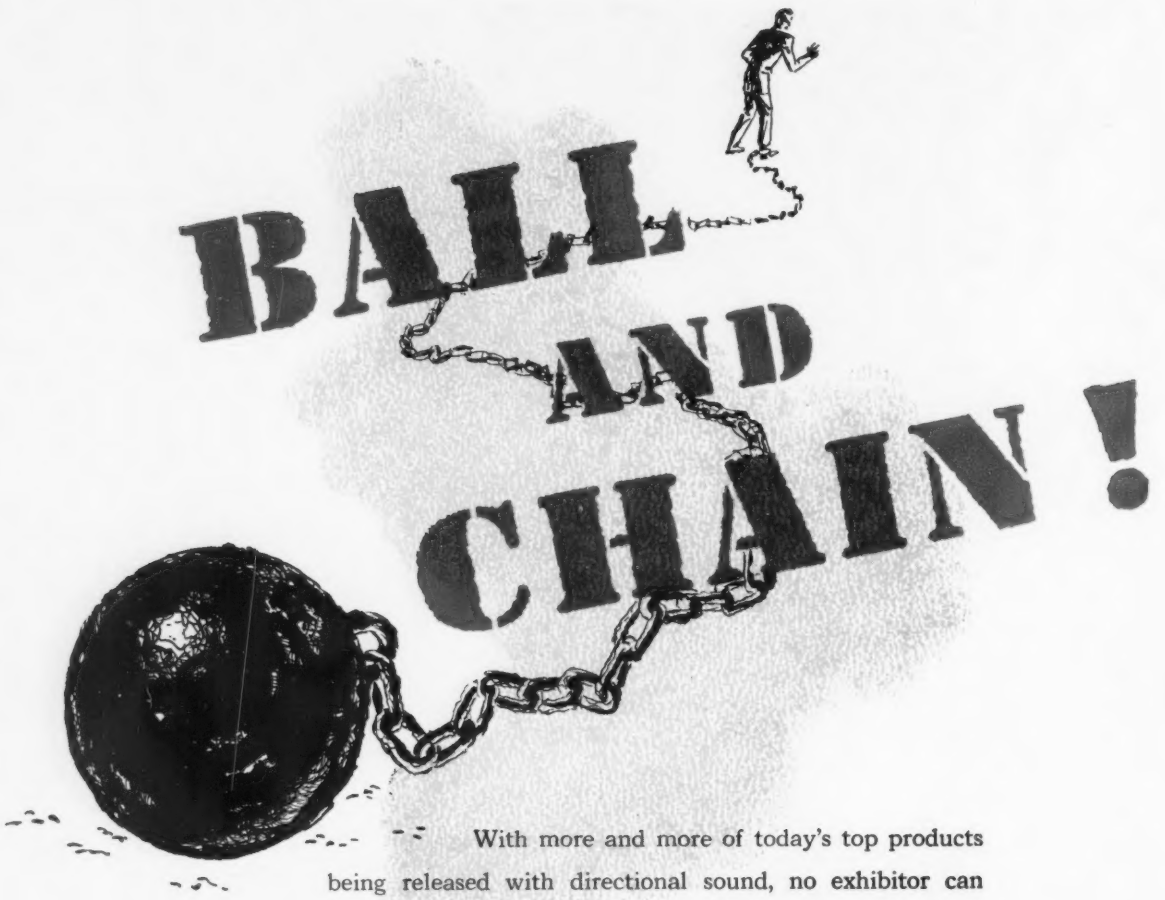
★ Drive-In Picture Size Data

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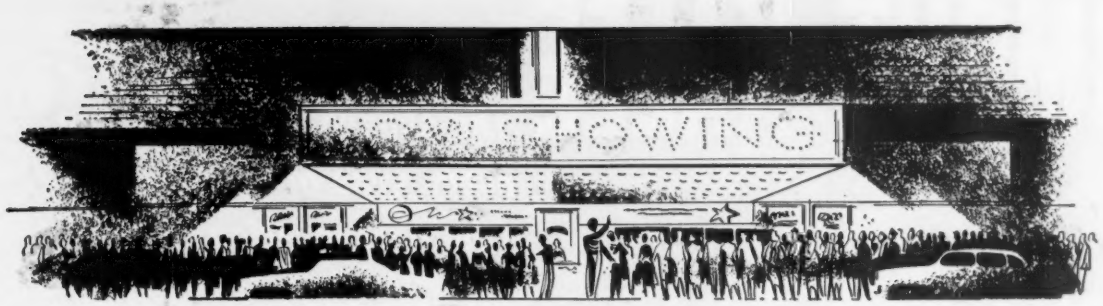
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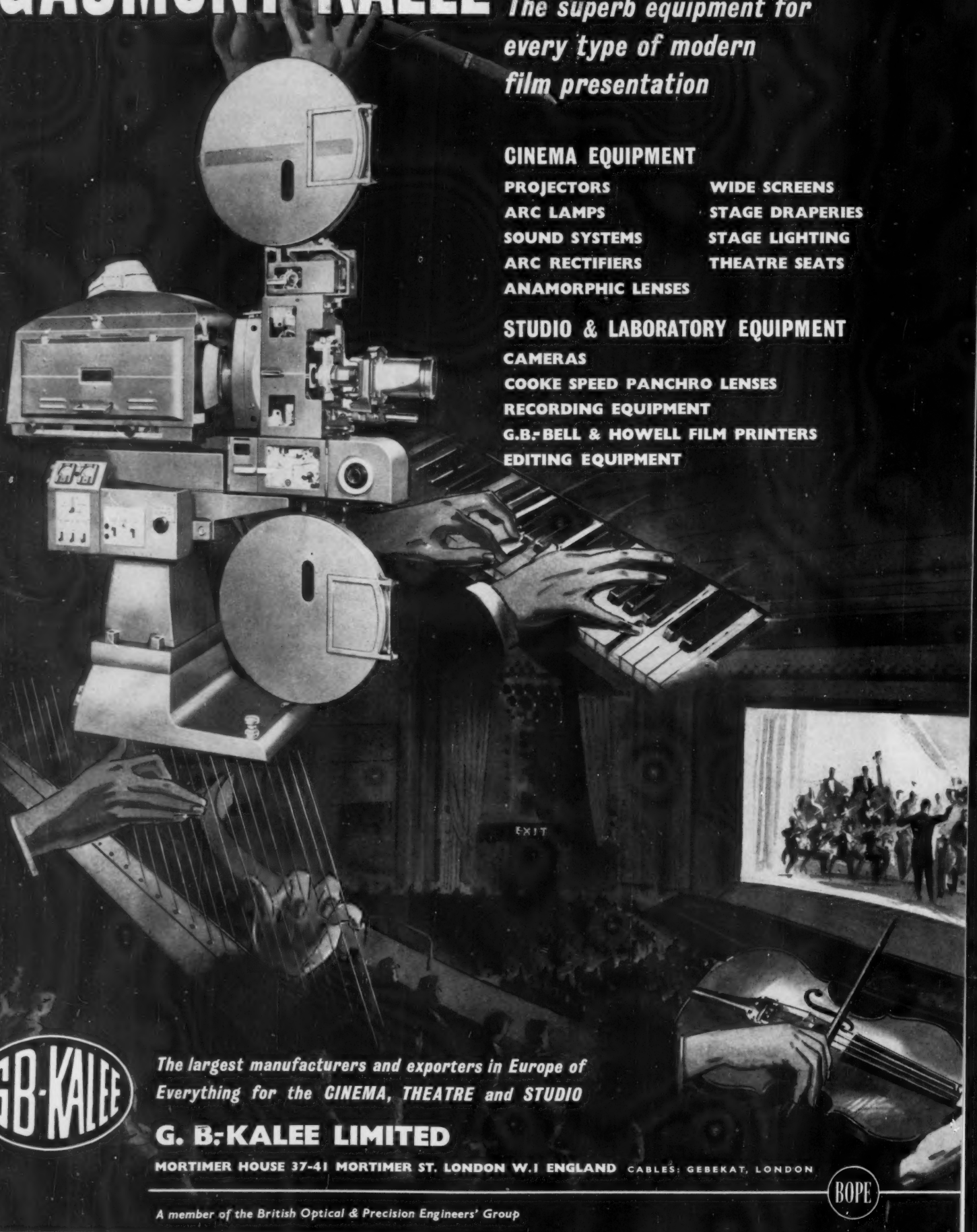
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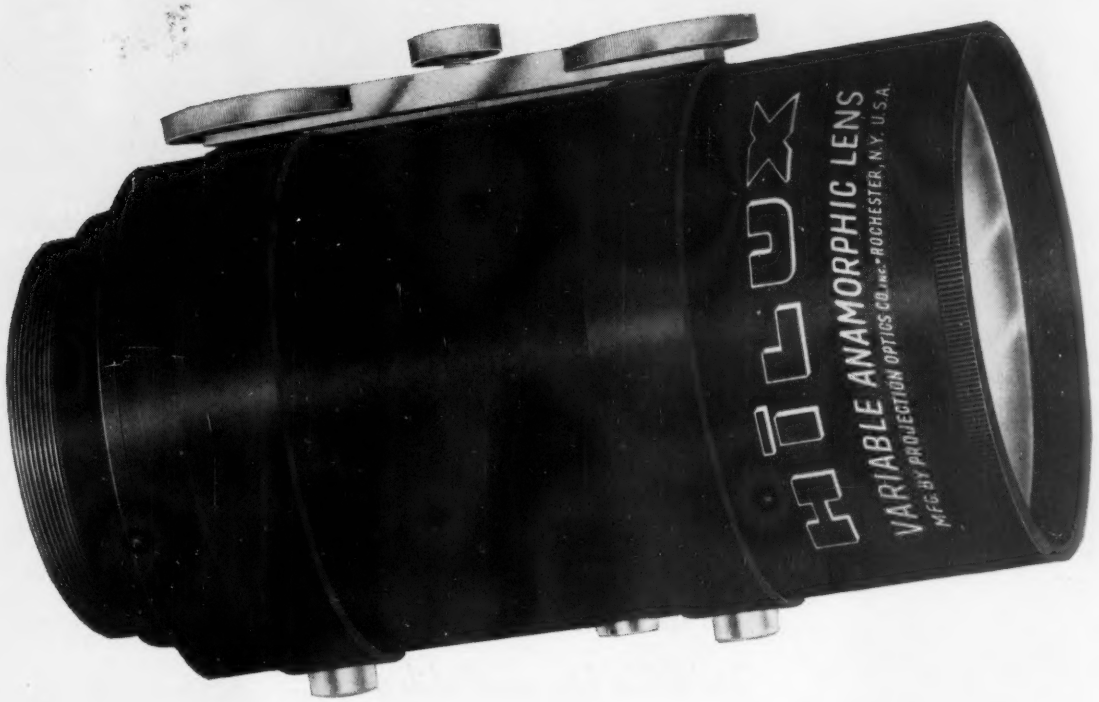
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Better Theatres

for DECEMBER 1954

GEORGE SCHUTZ, Editor

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INDEX OF ADVERTISERS and U. S. TERRITORIAL DEALERS ..... Theatre Supply Mart Insert

. . . and in the next issue—BETTER THEATRES FOR JANUARY with Motion Picture Herald of January 8, 1955

BETTER HOUSEKEEPING—emphasizing in special articles and editorials the standards of neatness, cleanliness and staff training which also belong in the industry's program to make the theatre an inviting place of recreation.

Better Theatres is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Figure in the Growth of the Tesma Exhibits

LAST MONTH in Chicago this industry staged its ninth trade show of theatre equipment and supplies under the auspices of the Theatre Equipment and Supply Manfacturers Association — Tesma to you. It was billed "The Greatest Show on Earth," by license of showmanship, of course, but not without dimensions to suggest such a slogan.



ROY BOOMER

It would have been foolhardy to predict this nine years ago, when Tesma and the dealers' organization joined in an effort at Toledo to put an annual theatre equipment display on a regular, organized basis. The beginning was very tentative, indeed — that doubts of the time have since proved unfounded is in large measure due to the installation then of Roy Boomer in the post of Tesma's executive secretary. In that capacity, despite loss of eyesight, he has organized every Tesma Trade Show since.

Roy Boomer of course knew the equipment business. He knew showbusiness. He got into it in 1906, as a boy soprano. And in showbusiness he found a wife. Charlotte Boomer and Roy were members of a Milwaukee stock company in 1917. They formed a vaudeville team and in 1920 were married. Vaudeville days passed, but never the team.

Roy entered the motion picture field in 1922; it was while working directly under Carl Laemmle that he gave Bing Crosby a job as a singer in a theatre. Several years with Warner Theatres in Chicago preceded his entrance into the equipment field, as executive of a dealer organization.

In 1934 he joined Motiograph and was a sales executive of that company until he became available to Tesma in 1946. As things have turned out, that association has proved a field of broader service. Illness, however, forced his resignation just prior to the triumphant 1954 trade show.

The Tesma show will go on, of course. It is firmly established now . . . much because of Roy Boomer. —G. S.

The New Picture Sizes for the Drive-In

Developments in equipment have reduced but not ended the special problem of the outdoor theatre in its conversion to wide-screen. Presented here are data to help in solving them as well as possible for present needs.

By GIO GAGLIARDI

THE SMALL screen with 1.33 aspect ratio is disappearing from indoor theatres. Many of these theatres have been equipped with multi-purpose screens which can be used to accommodate CinemaScope or cropped-aperture pictures. Most pictures now being released were made for wide-screen presentation, and many major companies have adopted the CinemaScope process for at least some of their product.

The drive-in field has joined this same movement, and the problem is rendered considerably more difficult because of the enormous dimensions involved. Most drive-ins started out with screens ranging from 50 to 60 feet in width with a height to allow a 1.33 ratio picture. Let us use 60 feet as the width of an old standard drive-in screen to examine the problem.

The height has been about 45 feet, and a picture 43 x 58 feet could be projected, allowing about a foot for a painted black border. The indoor theatre which originally used pictures ranging from 12 to 24 feet in width, now has gone to screens 30, 40, 50 and more feet in width.

The drive-in cannot merely crop picture height; it must expand its width considerably. The question is how far can the drive-in widen its picture, and how may the engineer and exhibitor easily determine screen tower sizes, lens sizes, and lamp output most easily suited to the new presentation.

A drive-in screen tower is a very expensive item of equipment. Increasing its



Screen of new drive-in at Somerville, N. J.

Picture Sizes At Three Typical Throws—

Dimensions according to various aspect ratios and projection systems are given below and on the opposite page.

PROJECTION THROW 300 FEET

Col. 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
Lens	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
3.00	82.5x60.0	82.5x49.8	82.5x47.1	82.5x44.7	82.5x41.3			
3.25	76.2x55.5	76.2x45.9	76.2x43.5	76.2x41.1	76.2x38.1			
3.50	70.8x51.3	70.8x42.6	70.8x40.5	70.8x38.1	70.8x35.4	106.0x51.3		
3.75	66.0x48.0	66.0x39.9	66.0x37.8	66.0x35.7	66.0x33.0	99.0x48.0		
4.00	61.8x44.7	61.8x37.2	61.8x35.4	61.8x33.6	61.8x30.9	92.4x44.7	126.0x53.7	136.8x53.7
4.25	58.2x42.3	58.2x35.1	58.2x33.3	58.2x31.5	58.2x29.1	87.0x42.3	118.5x50.4	128.7x50.4
4.50	54.9x39.9	54.9x33.0	54.9x31.5	54.9x29.7	54.9x27.5	82.3x39.9	111.9x47.7	121.5x47.7
4.75						78.0x37.8	105.9x45.0	115.2x45.0
5.00							100.8x42.9	109.5x42.9
5.25							96.0x40.8	104.1x40.8
5.50							91.5x39.0	99.6x39.0
5.75							87.6x37.2	95.1x37.2
6.00							84.0x35.7	91.2x35.7

size is a costly proposition, hence it is advisable to consider the new sizes very carefully. To help in this effort, tables of screen and lens sizes are given herewith.

Let us now go back to our original screen size of 45 x 60 feet, and let us assume that we have a projection throw of 300 feet. In the 300-foot table we can see, in Column 1, that the largest picture we could project at the old 1.33 ratio was 42.3 by 58.2 feet, using a 4.25-inch focal length lens. Supposing we want to maintain this picture height and project a CinemaScope on the new screen; then, from Column 8, we can see that by using a 5-inch lens and an anamorphic attachment we can produce a picture 42.9 feet high by 100.8 feet wide, at a ratio of 2.35-to-1, as used in the one track optical sound CinemaScope prints.

If we want to use the four track magnetic CinemaScope prints and the same lenses, we will have the same height but can extend the picture width to 109.5 feet. In order to accommodate such a picture our screen should be 112 feet wide.

With this larger screen it would be a relatively simple matter to project a cropped-aperture print in the new aspect ratios. Let us assume that we wish to maintain the same height of 42.9 feet. This height falls between 41.1 feet in Column 5, and 43.5 feet in Column 4, of the 300-foot table. By using a projector aperture for a 1.85-to-1 aspect ratio, and by filing the top and bottom of this aperture slightly, and using a 3.25 inch lens, we will be able to get a picture height of 42.9 feet and a width of 76.2 feet. The aspect ratio will be between 1.75 and 1.85.

Should a wider picture be desired, a 3-inch lens may be used. Column 6 shows that for this lens a picture 41.3 by 82.5 feet will be obtained. Here again the aperture plate in the projector may be filed out slightly at top and bottom to bring the vertical dimensions of the picture to the desired 42.9-foot height.

The aspect ratio in this latter case would be slightly less than 2-to-1. However, present picture releases are not suited to this projection ratio. Heads and feet may be cut off. (The only feature that may be run at this ratio is Paramount's "White Christmas," which was photographed purposely for a 1.85 to 2-to-1 presentation.)

To summarize: For a drive-in with a 300-foot throw, the following related picture sizes can be obtained: (a) 5-inch lens plus anamorphic attachment produce 42.9 x 109.5-foot CinemaScope picture from four track film; (b) 5-inch lens plus anamorphic attachment produce 42.9 x 100.8-foot CinemaScope picture from optical track print; (c) 3.25-inch lens produces 42.9 x 76.2 picture at approximate aspect ratio of 1.80-to-1; (d) 3-inch lens produces 42.9 x 82.5 picture at approximately 1.95-to-1.

PROJECTION THROW 350 FEET

Col. 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
Lens	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
3.50	82.6x59.8	82.6x49.7	82.6x47.2	82.6x44.5	82.6x41.3			
3.75	77.0x56.0	77.0x46.5	77.0x44.2	77.0x41.7	77.0x38.5			
4.00	72.0x52.2	72.0x43.4	72.0x41.3	72.0x39.2	72.0x36.0	108.0x52.2		
4.25	68.0x49.3	68.0x40.9	68.0x38.8	68.0x36.8	68.0x34.0	101.5x49.3		
4.50	64.0x46.5	64.0x38.5	64.0x36.8	64.0x34.6	64.0x32.0	96.0x46.5		
4.75	60.8x44.2	60.8x36.8	60.8x34.6	60.8x32.8	60.8x30.4	91.0x44.2	123.5x52.5	134.2x52.5
5.00	57.8x42.0	57.8x34.6	57.8x32.8	57.8x31.2	57.8x28.9	86.2x42.0	117.5x50.0	128.0x50.0
5.25	55.0x40.0	55.0x33.2	55.0x31.4	55.0x29.7	55.0x27.5	82.5x40.0	112.0x47.6	121.5x47.6
5.50							106.5x45.5	116.0x45.5
5.75							102.0x43.5	111.0x43.5
6.00							98.0x41.7	106.0x41.7
6.25							94.0x40.0	102.0x40.0
6.50							90.5x38.5	98.5x38.5
6.75							87.2x37.2	94.5x37.2
7.00							84.0x35.7	91.5x35.7

PROJECTION THROW 400 FEET

4.00	82.4x59.5	82.4x49.5	82.4x47.2	82.4x44.8	82.4x41.2			
4.25	77.6x56.5	77.6x46.8	77.6x44.5	77.6x42.0	77.6x38.8			
4.50	73.2x53.2	73.2x44.0	73.2x42.0	73.2x39.6	73.2x36.6			
4.75	69.6x50.5	69.6x42.0	69.6x39.6	69.6x37.6	69.6x34.8	104.0x50.5		
5.00	66.0x48.0	66.0x39.6	66.0x37.6	66.0x35.6	66.0x33.0	98.4x48.0		
5.25	62.8x45.6	62.8x38.0	62.8x36.0	62.8x34.0	62.8x31.4	94.5x45.6		
5.50	60.0x43.6	60.0x36.0	60.0x34.4	60.0x32.4	60.0x30.0	89.6x43.6	122.0x52.0	132.8x52.0
5.75	57.2x41.6	57.2x34.4	57.2x32.8	57.2x31.2	57.2x26.6	85.5x41.6	116.8x49.6	126.8x49.6
6.00	55.2x40.0	55.2x33.2	55.2x31.6	55.2x29.6	55.2x27.6	82.5x40.0	112.0x47.6	121.6x47.6
6.25						79.3x38.4	107.6x45.6	116.8x45.6
6.50							103.2x44.0	112.4x44.0
6.75							99.6x42.4	108.0x42.4
7.00							96.0x40.8	104.4x40.8
7.50							89.6x38.0	97.2x38.0
8.00							84.0x35.6	91.2x35.6

DECIDING ON SIZE

Now it is entirely up to the exhibitor whether he wishes to increase the screen size to 112 feet or only to 100 feet. If he intends to use the full CinemaScope film area, then he must equip his projectors with four-track magnetic reproducers and with new small teeth sprockets and accessories. He can project the magnetic CinemaScope print to get a picture 109.5 feet wide under the same conditions.

If the drive-in operator intends to limit his CinemaScope projection to one-track optical film, as seems likely, then no projector conversions are necessary, and with a small amount of side cropping he will be able to project a picture a little less than 100 feet wide. The aspect ratio in this case would be approximately 2.3-to-1.

The choice to be made between a maximum screen width of 112, or 100 feet, should depend entirely upon the cost of the extra 12 feet of screen tower, the cost of magnetic reproducers, and the projector conversions. The projection lens and the anamorphic attachments will be identical.

If the four-track CinemaScope print is used, standard pictures will be off-center because the center lines of the two types of

(*Continued on page* 28)

The new urgency of

Co-operation Between Management and Projectionist



A message for these times of developing, complex techniques

By HARRY RUBIN

supervisor of projection for AB-Paramount Theatres and long a prominent figure in his craft.

A SPIRIT of active co-operation between management and projectionists has always been necessary, but in the present period of feverish technical changes, whole-hearted co-operation has become absolutely indispensable.

My own career in motion picture projection reaches back to nickelodeon days, and I have never known any period in which technical changes came one after another so rapidly as in the past two years, or when so much equipment has been crammed into the projection room.

I do firmly believe, on the basis of many years of experience, that out of all this technical confusion, this jumble of new inventions and developments, something permanently beneficial will evolve. There has not been much really basic improvement in the past 25 years. We shall emerge from this present cycle of technical change with far better entertainment for the public than ever before.

Home television in full color is coming, certainly; but it will not be able even to approach the technique of presentation that we shall give the public in our theatres. I have seen our industry meet crisis after crisis in the past and defeat them all. When we have to, when we are compelled to do it, we in this industry can work out marvelous technical and artistic advances.

During this era of rapid changes, a heavy technical burden has come down upon the projectionist. New apparatus is delivered to him with the "bugs" still in it. He has to put on a show and fight the "bugs" with his native ingenuity and resourcefulness as a craftsman. The manufacturer often hasn't had time to put the new equipment through the usual prolonged tests—the theatre was in too much of a hurry to get it. The servicing companies did not have time to develop their normally careful, scientific routines.

Compare the two years or more of careful testing and proving which the automobile industry normally gives to any improvement before incorporating it into a commercial vehicle offered to the public, with the swift succession of new developments that have come tumbling into our theatres in less than two years. One after another these developments have been dumped on the shoulders of the projectionist, yet he was told to put on a *good* show.

THE NEED FOR TEAMWORK

Cinerama imposed upon three groups of projectionists in three entirely different projection rooms the need to thread and run three different films in synchronism within an accuracy of one frame, and to keep three different arc lamps burning simultaneously at identical brightness, steadiness and color temperature. Following closely on the heels of Cinerama came 3-D with its pola-spectacles and the need to thread two films into two projectors in exact synchronism within a fraction of one frame, and to maintain the synchronism with any one of several interlock devices.

Then came CinemaScope with four magnetic tracks and the picture on the same film; with a "penthouse" reproducer for the four magnetic tracks, and multiple amplifier and speaker systems to play them. And with this came anamorphic optics. Then PerspectaSound for three-channel reproduction of a standard optical track.

The process of development and change is by no means ended. Wider film, 70 or 65 mm, perhaps 50, is coming. Whether it will have only limited use, or whether it will come into general application, no one knows at present. Horizontal projection of film printed the long way, as used for some VistaVision showings, may come into wider application.

CHANGING EQUIPMENT

Even in calmer times, full co-operation between management and the projection room has always been important to desired results; from here on out it is indispensable.

Management and the projectionist staff should constitute a team, with two tasks to perform—to put on the finest possible entertainment, and to maintain the equipment so as to get the greatest possible value.

When Hollywood has done its utmost to create the best possible picture, with the finest story, casting and acting, best color and sound, most careful and expert editing, the ultimate result can be further enhanced or badly spoiled by the projectionist, according to whether he is interested or indifferent. An alert, interested projectionist, in co-operation with a live-wire manager, can do many things with programming, curtains, lighting and so on to enhance the presentation. The interested projectionist will inspect his film *thoroughly,* conscientiously. If he must patch it, he will take good care that the patches he makes are not the kind that come apart in operation. If the film needs cleaning, the co-operative projectionist will clean it, because he is proud of his show.

The projection staff should always keep equipment as well as film in good condition at all times, with everything clean, aligned, adjusted, properly oiled, and the

(*Continued on page* 29)

ANNOUNCING TWO GREAT NEW LENSES



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BOOTH 95
1954 TESMA SHOW

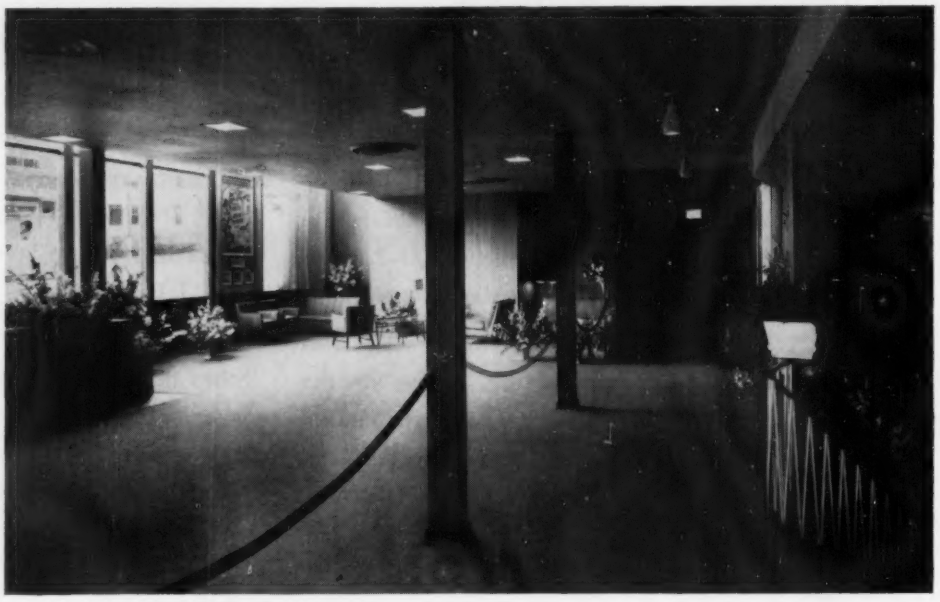
KOLLMORGEN *Optical* **CORPORATION**

Plant: 347 King Street, Northampton, Massachusetts **New York Office:** 30 Church Street, New York 7, N. Y.

A Theatre for Wide-Screen with a Reverse Plan



Minnesota Amusement Company's new Empire in Minot, N. D., takes advantage of space above entrance for screen positioning. Architects were Liebenberg & Kaplan, Minneapolis.



Faced in buff brick above granite, the front of the Empire has a lower course of glazing which provides a window through which the entire foyer (pictured at right) is visible from the street. The foyer is richly carpeted in a green moresque fabric and has arrangements of modern furniture and plants along the picture window.

FROM the first stages of planning, the Empire theatre in Minot, N. D., was designed for the presentation of motion pictures in CinemaScope and other wide-screen techniques, with stereophonic sound. Designed by J. J. Liebenberg of the Minneapolis architectural firm of Liebenberg & Kaplan, the Empire employs an arrangement of seating and screen to take the fullest advantage of available footage for the establishment of conditions favorable to viewing the new wider picture.

The screen is placed above the lobby area and faces toward the rear of the building, with seating facing the front. Patrons enter the auditorium up ramps on either side, reaching the seating about halfway back. From this point they may choose between taking seats closer to the screen, or farther back on the main floor, or taking stairs from this point to a balcony. Seating approximately 340, the balcony extends from the rear wall of the building above the rear half of the main floor seating, thus some 60% of the total of 1300 seats are in the rear half of the auditorium.

This liberal usage of vertical space for



The lounge under the front of the main floor of the auditorium, reached from the foyer (see right foreground of foyer view on opposite page) down a short flight of stairs. Also see plain floor.

viewing positions is accomplished through adoption of a main floor that is almost flat and that rises upward in approximately its forward one-third, providing for a screen platform that allows locating the bottom of the screen close to the platform, yet with an elevation that contributes to unobstructed sightlines from the rear half of the main floor, and that gives comfortable vision from the balcony with a moderate rise, which in turn permits a ceiling low enough for economical volume (*see longitudinal section drawing*).

Including the side traffic lanes, the auditorium measures approximately 72 feet wide, and with the seating spanning a width of about 58 feet between the side aisles, the area available for the screen has a width more than that of the seating, and allows placement of the screen 28 feet from the first row. This is about 122 feet from the last row of main level seating, scarcely more in the balcony, for a maximum viewing distance of about 3W. The present screen (Raytone Hilux) is scaled for a picture up to 60 feet wide.

Seating, consisting in American Bodiform chairs, are arranged in three banks predominantly of 7-14-7 chairs across the assembly, with 34-inch spacing back-to-back. A cross-aisle dividing the main floor seating into two equal sections provides for selection of seats on either side of the house near the point of entrance from the ramps. The front section is on a radius with chairs in line; rows of the rear section are straight with chairs of the middle bank staggered.

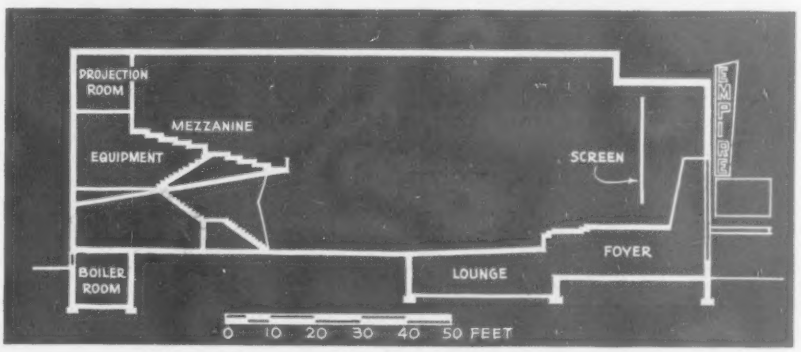
Why Minot, which has a population of 21,000, was chosen as the site of this new theatre of the Minnesota Amusement Company, is thus explained by Harry B. French, head of the circuit:

"The great agricultural and industrial changes being brought about by the Missouri river development, and the opening up of oil fields nearby, spell the birth of a great new economic empire in this part of the country. The Empire theatre is an expression of our confidence in the future growth and prosperity of Minot and the rich area it serves."

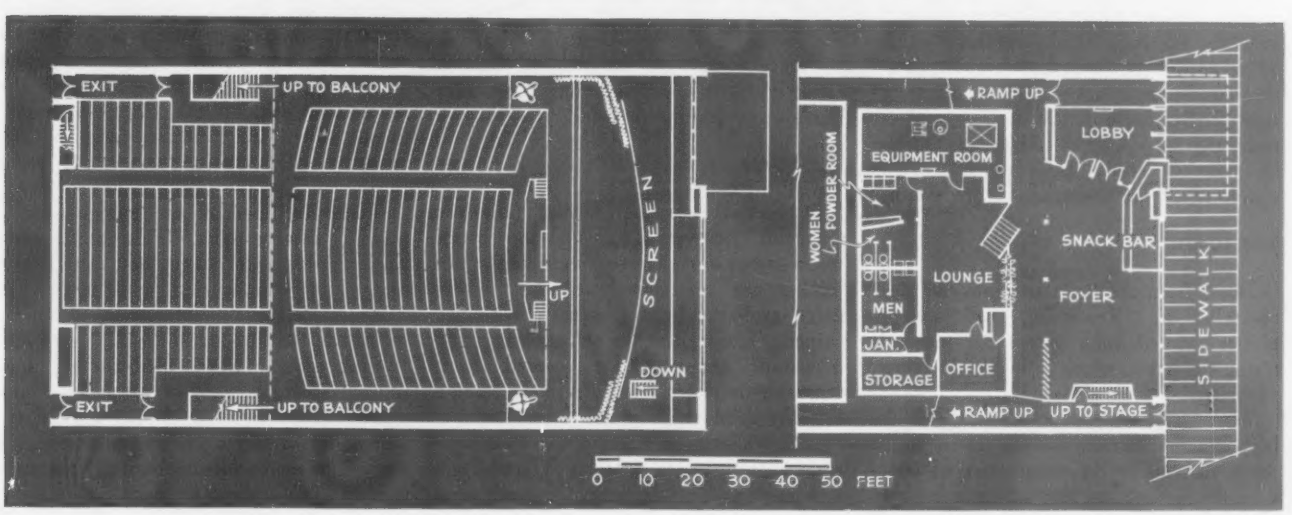
THE FRONT

The Empire, located on Minot's Main street, has front architecture of modern styling in buff brick over a granite base. Side walls of the building are grey brick. Glazing to a height of 22 feet forms a lower course of the facade, making a window through which the foyer looks out upon the street. The entrance lobby is set into this scheme at the end of the foyer, thus the foyer, which has the appointments of a lounge, is invitingly visible from the street throughout almost the entire width of the building (*see floor plan*).

A canopy of light construction extends



Longitudinal section (above) and floor plans of the Empire.





The auditorium is entered by ramps leading up from the foyer into side aisles at the end of which are stairs to the balcony (see rear view below). In the view above one is looking toward the front of the building—beneath the forward seating area is located the lounge. The screen platform roofs the foyer. The screen is about 28 feet from the first row, 122 feet from the last.



over the sidewalk at the entrance to the lobby, and above the canopy is a sign structure consisting in a V-formation of attraction panels above which rises a vertical name sign. Canopy and signs are finished in stainless steel. Display frames of stainless steel are set into the front glazing.

THE LOBBY

Doors from the street and into the foyer are all-glass. Remaining wall area is plaster painted gold, except for the wall facing the street, which is finished in fabric. Flooring is green asphalt tile.

The box-office projects in the lobby beyond a refreshment stand located in the foyer just inside the second tier of doors (*see floor plan*), so that at suitable times the cashier could handle snack sales. A box-office window in the lobby as well as facing the street provides for ticket sales inside in inclement weather.

THE FOYER

A green moresque carpet (Bigelow Gropoint Lokweave) covers the entire foyer except for the area immediately adjoining the refreshment counter, where green asphalt tile is laid flush with the carpet. The wall at the refreshment stand is walnut, and a walnut louvered screen separates the foyer from the ramps leading into the auditorium.

The wall to the right of the window is covered with plastic fabric ("Victrex") in a brown and white weave pattern, and chairs and sofas grouped along the window are covered with the same material.

Vertical metal running from the floor to the ceiling passes through three metal plant boxes to form a barrier between the foyer and a sunken lounge (under forward section of auditorium floor—see longitudinal section).

The ceiling of the foyer is 10 feet high except at a point 8 feet from the window, where it breaks to the full height of the window, 22 feet. Gold drapes can be drawn across the window and be lighted by reflector lamps in the adjoining ceiling. General foyer illumination is by filament lamp boxes set flush in the ceiling.

THE LOUNGE

The stairs to the lounge, which is about 5 feet lower than the foyer, are fully carpeted and have a wrought iron balustrade with a zig-zag pattern of white bars supporting the rail. Gold carpeting (Bigelow Sonata Lokweave) covers the floor. One wall and the ceiling are painted green. Gold leaf wallpaper with a soft, irregular check design covers the other three walls.

Toilet facilities off the lounge include a ladies' powder room. This has the same carpeting as the lounge, and both walls and ceiling are covered with fabric. A Formica shelf and an 11-foot mirror forms a "powder bar" along one wall.

Pink ceramic tile is used for the floor and a 7-foot wainscot of the ladies' toilet room. Plastic-coated fabric covers the remainder of the walls and also the ceiling. The men's room is basically the same

(*Continued on page* 35)

Why Strong Rectifiers are Always Preferred . . .



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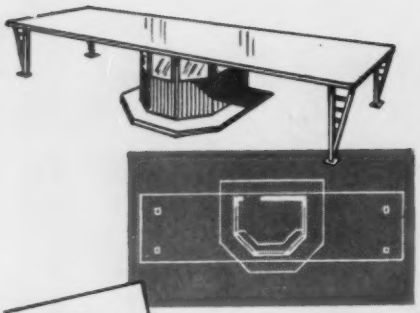
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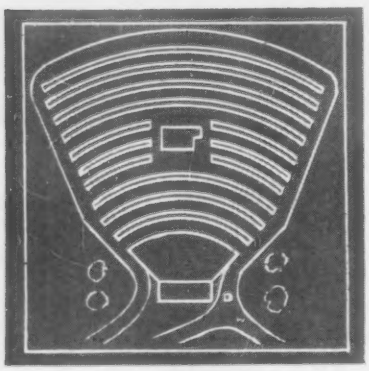


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Originators of the complete package for the Drive-In Theatres

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

A Wedding Gown Pageant Does Big Business Again



reports

Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

WE JUST passed a milestone! Now that it's okay for the exhibitor to pay himself a salary, and it's okay for his theatre to show a profit, we can consider a crusade ended, a corner turned, and can get ourselves out of industrial problems and dwell on showmanship.

How'd you like to make some money? Easy money, that is. Interested? If so, read on. If not (and we may as well get it straight right now that this will require just a tiny bit of work) you might as well skip these columns and get back to writing that dirty letter about adjustments.

Now here is something that I *know* works. I've tried it in two different towns and it's gone over with an atomic sized bang both times. I've mentioned it briefly in these columns before, I've talked about it at exhibitor groups, but so far as I know nobody else has taken the trouble to do it.

Following is a report, with the whole campaign mapped out, and which you can improve on, of a *Wedding Gown Pageant* which will at least triple your midweek playdate. We quadrupled our normal business with it last week, and did the same with it five years ago over in Elma. You are entirely welcome to the idea, and if you'll just use it, you'll be surprised at the business it does and the good public relations you make. Here's the way we did it here, and you can do likewise, probably with improvements.

Step 1: We contacted the local chapter of Eastern Star ladies. Any women's group will do. We asked them if they would contact the ladies of the town to see if they would let us display their wedding gowns in a parade of styles over the years. High school girls would act as models. (You can see the human element here, as what woman wouldn't want her gown displayed to her friends, neighbors and enemies to prove to them that she was once trim, slender and fetching. Some of them can even still get into their gowns —this group is what is known in military circles as Eager Beavers.)



How bridal raiment of the roaring 1920's looked on Northwood high school girls of ambiguous 1954.

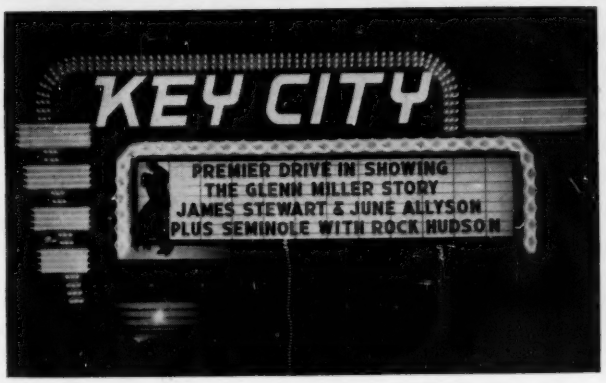
Step 2: We promised the Eastern Star ladies, who do all the leg work (and some of 'em are well equipped for it) 25% or 33% of the take as their share for promoting the gowns, models, getting the data, etc. (This is a perfect place to use a sliding scale to your advantage—and possibly the only chance you'll ever have. A green showman here would probably come out with a flat guarantee to the promoting group, but years in the film business has a callousing effect on your morals and you can get all the traffic will bear with these women. They just aren't up on the latest gimmicks in making deals. You'll find it run making a deal to your advantage, too!)

Step 3: Plan the program three to four weeks ahead. (The women get to talking it up and so do the high school models.) Announce it from your program, your screen, your lobby, and talk it up yourself.

Step 4: Have some classy looking pro-

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The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Key City Drive-In, made by the Thomas Neon Sign, Abilene, Texas; and another for the Starlite Drive-In made by Empire Neon Co., Rochester, N. Y.



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A LOW COST PANEL FOR DRIVE-INS

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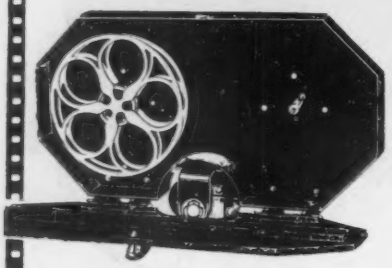
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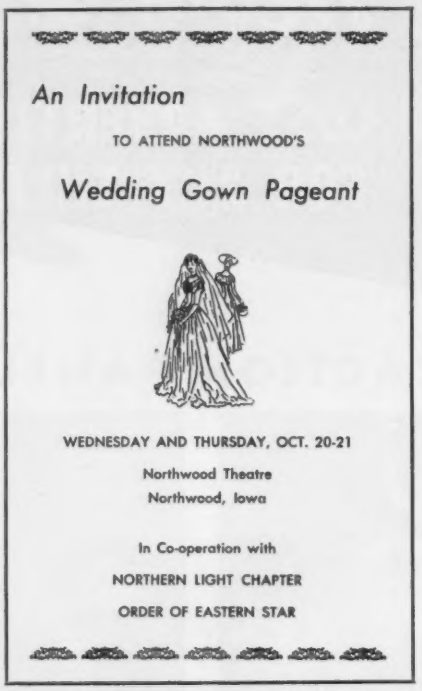
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grams of the pageant made, listing the ladies' gowns which will be displayed and the models who will wear them, and have them delivered house to house about three or four days before playdate. (We made ours in the form of an invitation to attend



Cover of four-page program, which measured 5½ x 8 inches. Gown donors and models were listed inside.

the pageant, with a cut of a bride on the front cover, an explanation of the pageant on page 2, the list of gowns and models on page 3, and a little propaganda on our $12.50 picture program on page 4.) This is an important step. The better looking the program herald, the more appeal to the ladies that this is going to be a classy presentation. Ours cost a little over eleven bucks, maybe you can afford something better—white paper with either black or gold ink, and hand set cover page.

Step 5: Arrange for a prize for the oldest gown displayed. We gave a six months' pass to the lady having the oldest gown, one from 1882 that came from Norway with the home-made vari-hued wool stockings to match. *Don't, for heaven's sake, arrange to give prizes to the best or prettiest!* You can only please one person with that and you make everybody else mad.

Step 6: Have the ladies, when they pick up each gown, get a clipping of a newspaper story that was printed on the wedding. (Don't worry, every woman has her clipping and she'll be glad to supply it.) From this information you will find out who the woman was before she was wed, where she was married, her husband's name, and possibly a short description of the gown. You can use anything of a historical nature, such as "three generations of the Blindchecker family have worn this gown," or "since this gown was originally worn the bride has had three more husbands." I'm kidding, of course—keep it on a high level. We had one girl wearing a gown that had been worn by both her mother and grandmother. Such stuff is interesting to women. If you don't think so, you should have seen the real old women with a spark of romance left in them that we smoked out to the show here both nights!

Step 7: Have a woman read the information about the gown over your public address system as the gown is modeled on your stage.

Step 8: Play soft, appropriate music over your stage speaker all through the program. We played both the popular wedding marches and then some soft organ music. (Watch out here for ASCAP! One of their men might be hiding under a tulle train.)

Step 9: Notify a news photographer to be on hand—or any photographer. It makes a very newsworthy picture, forty or fifty "brides" together in one group. Don't go over fifty in the show. We had 44 and ran the program off in 50 minutes.

Step 10: Have a dry run on the thing the afternoon of the first night. (Takes a little organizing and you'll want it to run smoothly.)

Step 11: Start your parade from your foyer. Parade each model down an aisle, across the middle of stage, which can be



Models with wedding gowns of latest and oldest vintage exhibited, the latter one of 1882.

decorated with some flowers, and let her turn and preen before the audience, then

(*Continued on page* 34)

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	30
2	American Seating Co. — Auditorium chairs. NTS and direct.	3
3	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	24
4	Ballantyne Co., The — Drive-in plan and equipment package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	16
5	Bausch & Lomb Optical Co. — Projection lenses. Direct, branches and dealers in all major cities.	29
6	Bodde Screen Co. — Projection screens. Direct.	27
7	Carbons, Inc. — Projection carbons. Franchise dealers.	28
8	Eprad — In-car speakers. Unaffiliated dealers.	24
9	F & Y Building Service, The — Architectural design and building service.	33
10	Fairchild Recording Equipment, Theatre Equipment Div. — Sound equipment. Unaffiliated dealers.	25
11	First-American Products, Inc. — Drive-in equipment. Direct.	34
12	G. B.-Kalee, Ltd. — Sound and projection equipment (12A), wide-screens (12B), stage draperies and lighting (12C), auditorium chairs (12D), studio equipment (12E), laboratory equipment (12F).	4
13	GoldE Manufacturing Co. — Film rewinders. Unaffiliated dealers.	18
14	Griggs Equipment Co. — Auditorium chairs. Direct.	30
15	Ideal Seating Co. — Auditorium chairs. Unaffiliated dealers.	35
16	International Projector Corp. — Complete projection and sound equipment. NTS.	2nd Cover
17	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	11
18	LaVezzi Machine Works — Drive-in flashlights. All dealers.	26
19	Marsh Wall Products, Inc. — Decorative wall paneling. Direct.	33
20	Motiograph, Inc. — In-car speakers. Unaffiliated dealers.	6
21	National Super Service Co. — Vacuum cleaners. Direct.	27
22	National Theatre Supply — Distributors.	22
23	Payne Products Co. — Carbon savers. Unaffiliated dealers.	30
24	Projection Optics Co., Inc. — Projection lenses. Distributor: Raytone Screen Corp.	5
25	Raytone Screen Corp. — Projection screens (25A), wide-screen frames (25B), drive-in screen paint (25C), screen brushes (25D). Direct.	23
26	RCA Service Co. — Projection and sound equipment maintenance.	36
27	Robin, Inc., J. E. — Rectifiers (27A), motor-generators (27B), projection screens (27C), projection lenses (27D). Direct.	28
28	S. O. S. Cinema Supply Corp. — Distributors.	31, 35
29	Strong Electric Corp. — Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	15
30	Theatre Seat Service Co. — Auditorium chair rehabilitation service. Direct.	35
31	Vallen, Inc. — Curtain controls (31A), curtain tracks (31B). Direct.	35
32	Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (41A), back-lighted panels (41B), and changeable letters (41C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	17
33	Westrex Corp. — Foreign distributors.	26
34	Williams Screen Co. — Projection screens. Direct.	35

EDITORIALLY . . .

EMERGENCY LIGHT, page 21.

Plug-in battery type with two flood lamps of 100 candle-power each. Storage battery charge maintained by trickle charger operated by line current. Manufactured by General Scientific Equipment Company, Philadelphia. Postcard reference number 35E.

APERTURE PLATES, page 21.

New type for Standard and Super models of Simplex projectors, with spring steel wedge to hold plate in film trap. Announced by Lavezzi Machine Works, Chicago. Postcard reference number 36E.

LIGHTWEIGHT SEAMLESS SCREEN, page 21.

Plastic screen of smaller gauge than company's standard seamless screen, added to line of Bodde Screen Company, Los Angeles. Postcard reference number 37E.

EXTINGUISHERS ON CART, page 25.

Steel cart with rubber wheels mounting three extinguishers for all types of fires, distributed by Norpat Sales, Inc., New York. Postcard reference number 38E.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in December 1954 issue—

. . . . . .

. . . . . .

. . . . . .

. . . . . .

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 832 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1005 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1006 Thomas.

Los Angeles:
6—John P. Filbert, 2907 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Priddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 357 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Last, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
41—Alex Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 75 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusement Supply, 206 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frank Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 902 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2106 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkmand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Derr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 54 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 318 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 329 S. Second St.

TEXAS
Dallas:
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116 Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotos St.

UTAH
Salt Lake City
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2519 Second St.
127—B. F. Shearer, 2510 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 541 N. Seventh St.

[*Canadian dealers, and exporters, are listed on page 27*]

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

Plug-In Type Battery Light for Emergencies

EMERGENCY lighting for the auditorium and other public areas can be supplied by a portable unit that plugs into a regular 110-120-volt power line. A new unit of this type has been announced by the General Scientific Equipment Company, Philadelphia, with two sealed beam reflector lamps of 100 candle-power each.

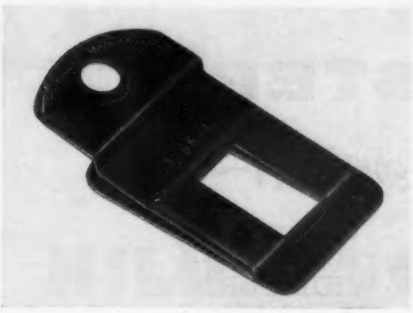
For readiness in case of an emergency, the unit is plugged into a line outlet in a



position permitting the two lamps, which can be adjusted directionally, to flood the desired area. Line current operates a trickle charger as necessary to keep up to charge a storage battery. In the event the regular lighting system goes off due to line failure, a relay throws the emergency unit into operation, with the reflector lamps powered by the storage battery. A hydrometer is built in for checking the battery at any time.

New Aperture Plates For Simplex Models

A NEW type aperture plate, available for both standard and CinemaScope prints, has been announced by Lavezzi Machine Works, Chicago, for either the Standard or Super models of Simplex projectors. It is referred to as a Spring Loaded Aperture Plate in the SP-



672-E series, and replaces both the regular P-672-E removable plate, and the P445-E sliding piece.

The new plate is described as an assembly of aperture plate and a blue tempered spring steel wedge which holds the plate firmly in place in the film trap. This, according to the manufacturer, eliminates the need of two plates when the aperture is changed, thus making changes faster and easier. Change is also facilitated by a finger grip bend of the plate.

Bodde Adds Seamless Screen of Lighter Weight

THE SEAMLESS screen manufactured by the Bodde Screen Company, Los Angeles, is being made available in a "single weight," the company announces, to include a screen of generally competitive price.

The announcement states that the new screen will have a surface finish and perforation specifications like those of the Bodde seamless screens of greater base thickness, which latter follow the specifications of screens which have long been supplied to major Hollywood studios. The smaller gauge type will be similar in light gain factors, it is pointed out.

The company also announces that it has

RCA DISTRIBUTING GRIGGS THEATRE CHAIRS



Executives of Griggs Equipment Co., Belton, Tex., and of RCA, shown during the presentation of a new line of auditorium chairs at a special meeting of RCA dealers during the Tesma trade show last month in Chicago, at which time it was announced that RCA had taken over distribution of Griggs chairs, including the Push-Back line. Pictured are Ray Gibson, Vice-President of Griggs Equipment Co.; J. F. O'Brien, RCA Theatre Equipment dealer; and Frank Butler, Griggs Sales Manager.



EASY STEPS

... and you're on your way!

The CINEMASCOPE, WIDE SCREEN and VISTA VISION product is winning greater favor every day. Knowing the multiple equipment improvements they require, National Theatre Supply has devised a simple "5 Step" program whereby even the smallest theatre can gradually progress along the road to complete wide screen projection.

Your National man will be glad to advise you on this new "5 Step" program. Being familiar with theatres of every size, his judgement will prove invaluable in guiding you towards modern theatre improvement.

NATIONAL'S DEFERRED PAYMENT PLAN

. . . makes it *easy-stepping,* too! For if it's terms you want to help in equipping your theatre, National has a time-tested plan that will meet your every need.

For details — contact your nearest NATIONAL THEATRE SUPPLY Branch today!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

obtained additional matrices for the supply of custom-made seamless projection screens on a production basis "without sacrificing quality or longevity of the finish product." These screens, used in studio process projection, are cast in one piece in sizes up to 35 x 90 feet.

Exit Signs Equipped for Switchover in Emergency

EXIT SIGNS for operation on regular line voltage and from batteries in event of power failure, with switchover automatic, have been marketed by the Electric Cord Company, New York. A metal box in a hammertone finish contains two 115-volt lamps of 15 watts each, and two 6-volt bulbs of 6 candle power for emergency operation.

These may be supplied by either dry or wet cell batteries. In models employing the latter, provisions are made for keeping the batteries up to charge. Emergency burning time is rated at 4 hours continuous.

Sign letters in standard models are red, 6 inches high, set against a white translucent ground. Other sizes and colors are available in the wet battery type.

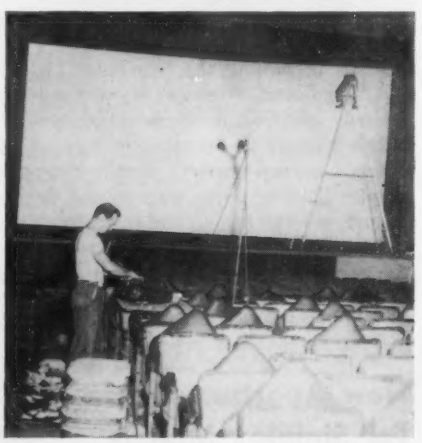
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GLOWMETER REORGANIZES

In a reorganization of the Glowmeter Corporation, North Tonawanda, N. Y., developers of the "Astrolite" screen manufactured and distributed by the Radiant Manufacturing Corporation, Chicago, Harold A. Tracy of Norwich, N. Y., has been named executive vice-president. President Agist I. Mahalakis has announced his resignation but will remain in an advisory capacity. George M. Rynader has resigned as executive vice-president but will continue his duties as treasurer.

•

WIDER SCREEN, BETTER SEATS



The auditorium of the Ritz theatre in Cullman, Ala., as it recently presented a busy scene with installation of equipment for wide-screen presentation plus complete rehabilitation of the seating, the latter work being done by the Theatre Seat Service Company, Nashville, Tenn.

From Exhibitors Everywhere

comes the STAMP of APPROVAL for

RAYTONE PRODUCTS

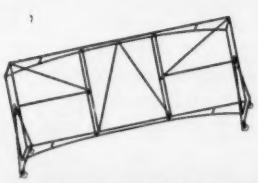




O.K.!

RAYTONE HILUX SCREENS

Raytone HILUX Screens meet the most exacting requirements of every projection system... CinemaScope and all wide-screen systems, 3-D, color or black and white. They are seamless in construction, have perfect uniformity of surface and are unconditionally guaranteed to live up to all claims or the exhibitor pays *nothing!*



RAYTONE-THOMPSON SCREEN FRAMES

Still the greatest of them all. Lighter, sturdier, easier to erect, adjustable, movable.

RAYTONE SCREEN PAINT

The outdoor theatre screen paint that sticks to the job! The job of providing maximum reflection at minimum expense. Get astounding results with amazing ease. A single coat can do the job you didn't know was possible... a second coat positively guarantees it!



RAYTONE SCREEN BRUSHES

Made of rare, hard-to-get bristles, this unique brush is especially designed to rid your screen of dulling dust and dirt. Simple to use, it's a low-cost investment in high-quality reflectance. For new screens.

HILUX LENSES

Made by Projection Optics Co. Rochester, N. Y.



Hilux Objective Lenses fill your screen with a brighter, clearer picture. Designed as a primary lens for every wide-screen system used today... a *true* anastigmat lens. They're absolutely your best buy for maximum light transmission, razor-edge definition.

THE NEW HILUX VAL

is a **V**ariable **A**namorphic **L**ens of superior design. Instantly adjustable for any aspect ratio from 2.66 to 1 down to 1.33 to 1. Sharp definition. Maximum light transmission. The ideal lens for CinemaScope because of its extreme flexibility. **$750.** per pair.

RAYTONE SCREEN CORP.

165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK

MIDWEST REPRESENTATIVE: L. E. COOLEY, 408 SOUTH OAK PARK AVENUE, OAK PARK, ILLINOIS



THE ASHCRAFT
HYDRO-ARC
designed to produce
MORE LIGHT at LESS COST
than any Suprex Lamp. It is the most economical and high-powered lamp for
SMALL and MEDIUM
DRIVE-INS
We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

THE FINEST IN-THE-CAR STEREOPHONIC SOUND!



UNSURPASSED EPRAD "STEREO 3"—Only $14.75

Only with "Stereo 3" can true Stereophonic Sound be produced. Three driver units, each connected with the proper channel amplifier, bring sound from the left side of the screen through the left speaker, from the right through the right speaker and that from the center through the center speaker, giving full rounded tones.

A "MUST" FOR WIDE SCREEN

Wide-screen, multi-channel sound needs "Stereo 3" for the glorious, awe-inspiring dynamic range of Stereophonic Sound production.

Also available: "The Star" **$5.50;** "Universal" **$7.60;** "Stereo 2" **$12,** and the famous "Glow-Top" illuminated junction box.

EPRAD
1207 Cherry Street Toledo 4, Ohio
"Ask The Man Who Owns Some"

A Market Short — Development of the New Fluorescent Signs

THE NEW fluorescent attraction advertising letters recently marketed by the Wagner Sign Service, Chicago, represent the outcome of long and intensive effort to compound a suitable sign material with fluorescent powders. Called the Neviol sign, the technique was developed in Holland. As applied to Wagner attraction advertising equipment, it employs translucent letters cast in plastic containing fluorescent material which glows in color, according to the material used, when the letters are ranged in front of a panel lighted from the rear by lamps emitting ultra-violet light.

Another manufacturer in the sign field using the Neviol technique is the Artkraft Sign Company of Lima, Ohio, which uses it for its line of point-of-sale and outdoor display signs.

Patented in 48 countries by International Neviol, Ltd., the technique, according to the Wagner Sign Service, was originated in Holland by Leo Meijer toward the end of World War II, when the Dutch had to burn little oil lamps or tap German field telephone lines to operate 4-volt electric lamps. After the war, the story goes—

"Meijer continued his work, but the first Neviol signs were cumbersome affairs. The fluorescent black-light tube had not as yet been developed, and the ultra-violet light was obtained from a high-pressure mercury lamp in combination with a 'choke' type of special transformer.

"The sign itself was made by hand from copper wire covered with a luminescent material and lighted from the front using a metal casing coated with a highly reflective material. While the effect was good, the luminescence was too weak to compete with surrounding light and the entire sign was too large to be practicable.

"First improvement came with the development of the fluorescent black-light tube which stepped up the efficiency of the lamps and provided a more even spreading of illumination. However, two important problems still remained—the durability of the luminescent powders and the intensity of the light they converted.

"With true Dutch tenacity, Meijer tackled the problem of the luminescent materials first. With the aid of the laboratory of a prominent manufacturer, he succeeded in developing an entirely new luminescent powder that was weather-resistant and could be incorporated in almost every type of plastic, or impregnated in the sign face rather than just covering the surface of it.

"The final and logical step toward an entirely new type of illuminated sign—conversion into a rear-lighted display which combines the brilliance of neon with the versatility of plastic—followed.

"As a result of Miejer's advanced thinking and determination, Europe, which first gave us the neon sign, has again made an outstanding contribution to American advertising.

"The advantages of Neviol signs over those that have been and are still being used, according to the inventor and the two companies now manufacturing them, are greater legibility, more distance visibility, uniformity of brilliance over the entire sign face, imperviousness to the elements, and a wide range of extremely brilliant colors."

SIGN FOR RCA SERVICE

RCA service and maintenance contracts have been signed by the Balaban & Katz circuit, Chicago, and Sterling Theatres, Seattle, according to W. L. Jones, vice-president of the technical products department of the RCA Service Company, Camden, N. J. The B & K contract covers all their theatres in Illinois, Indiana and Ohio, and the Sterling theatres are in California, Oregon and Washington.

INTEGRATORS INSTALLED

Perspecta Sound Integrators manufactured by the Fairchild Theatre Equipment Division have been installed in Warner Bros.' screening room in New York, and the Montauk theatre, Passaic, N. J.

Extinguishers on Cart For All Types of Fires

THREE TYPES of fire extinguishers on a lightweight push-cart designed for carrying them make up equipment added to the line of theatre products offered by Norpat Sales, Inc., New York. Included in the Norpat display at the Tesma trade show in Chicago last month, the equipment, called the Crest Fire Enginette, provides for rapid carriage of chemicals for all types of fires by a single person.

On the platform of the cart are mounted, for ready removal, a 10-lb. carbon dioxide



extinguisher, and another containing pressurized dry chemical, while a handle bracket holds a vaporizing liquid gun. When stored the cart is stood upright, resting on the platform, requiring floor space 14 x 21½ inches, and a height of 46 inches.

With chemicals for both electrical and petroleum fires, the equipment notably provides for protection of cars at drive-ins.

RCA Distributing Plastic Drive-In Screen Coatings

DISTRIBUTION of Cinemaplastic drive-in screen coatings (described in BETTER THEATRES for August 1954) has been acquired by the Engineering Products Division of RCA. Developed by Protective Coatings, Inc., Tampa, Fla., producers of plastic weatherproofing for buildings, the Government's "mothball fleet," etc., Cinemaplastic combines a plastic material with aluminum and pigment. The reflectance rating, according to J. F. O'Brien, manager of the RCA theatre equipment section, is 93%.

NEW...
BETTER... for '55

FAIRCHILD
MODEL 330
PERSPECTA
INTEGRATOR

DESIGNED FOR
EASY COMPLETE INSTALLATION

NEW...
BETTER.. at $885

Including all these features...

- Equalization control
- Channel balance controls
- System gain control
- Preamplification
- Complete power supply

PLUS...
FAIRCHILD'S EXCLUSIVE BAND PASS FILTERS FOR CLEANEST SEPARATION BETWEEN CHANNELS

...

Only Fairchild's 20 years of experience in sound recording . . . Fairchild leadership in design can bring such a superb Perspecta Integrator at so low a price!

MORE THAN 700 THEATRES ARE ALREADY USING FAIRCHILD PERSPECTA INTEGRATORS FOR SINGLE OPTICAL TRACK STEREOPHONIC SOUND!

For full information see your theatre equipment dealer or call, write or wire us!

FAIRCHILD RECORDING EQUIPMENT
THEATRE EQUIPMENT DIVISION • WHITESTONE 57, NEW YORK

BALLANTYNE ADDS ANAMORPHIC LENS TO LINE



The anamorphic attachment was a feature of the display of The Ballantyne Co., Omaha, at the 1954 Tesma trade show in Chicago last month. Pictured above holding the lens George Sivertsen, of the General Scientific Corp., Chicago, manufacturers of the lens for Ballantyne distribution. Shown at left are R. S. Ballantyne, president, and J. Robert Hoff, secretary and sales manager of The Ballantyne Co. The girls assisted in exploitation of the lens during the trade show. The lens is of the prismatic type, and supplementary lenses are available according to variations in projection throws. Both primary and supplementary lenses are coated, and prisms are cemented with high temperature adhesive by means of a pivot at the rear of the lens, center line adjustment can be made without moving the projector. The mechanical parts are lubricated for light. Cleaning is accomplished by turning two thumb screws so as to remove the entire case, which exposes all prism surfaces for cleaning without removal of the unit from the projector. For mounting, only one holding bracket is necessary for all types of projectors. The bracket has adjustments in both planes.

DIRECT-O-LITE FLASHLIGHT EXTENSIONS

Designed to fit the Standard 2-Cell Eveready Flashlight Molded in one piece of strong Tenite – will not crack, chip, or peel – will withstand long, hard usage in any kind of weather.

Primarily designed for Theatre and Drive-In Ushers the Direct-O-Lite also makes an ideal accessory for the Flashlight in the glove compartment of your car.

Produced in red or green, and in lengths of 3½" or 2", with colors permanently molded-in.

Available from your Theatre Equipment Dealer
Manufactured by
LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

FOR THEATRES OUTSIDE U. S. A. AND CANADA— FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

Sound System Unified For All Track Systems

A THEATRE sound system capable of reproducing CinemaScope magnetic stereophonic sound, single track magnetic sound, single track optical sound, and PerspectaSound is now being marketed by Ampex Corporation, Redwood City, Calif.

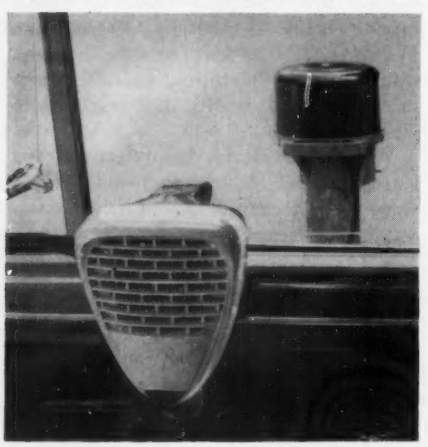
In announcing the availability of the new combined optical-magnetic system, Jim Mahon, theatre equipment sales manager, said the price for a complete system, including all facilities for three-track CinemaScope sound, was about equal to the cost of simply replacing the aging single track optical sound systems still used.

"For little more than what he spends in replacing worn-out optical sound equipment with modern high fidelity amplifiers and speakers, the theatre owner can now have facilities for playing every type sound track in existence," Mahon said. "The new Ampex optical-magnetic system replaces all sound equipment currently in the booth except the optical soundheads and the power supplies for the photo-electric cells."

As supplied by Ampex, unless specially ordered, the system does not include the Integrator needed for PerspectaSound. However, complete switching facilities for Perspecta are provided so that only the addition of the Integrator is necessary should the theatre owner wish to use that medium. The integrator is available at extra cost.

A single box mounted on the front wall of the projection booth provides facilities for selecting magnetic, optical, Perspecta or phonograph sound, for change-over between projectors, and for controlling volume.

TOUGH — WITH COLOR BUILT IN



The latest model Bevelite in-car speaker manufactured by Theatre Specialties, Inc., Los Angeles, shown in position in an automobile at a drive-in. The unit has a 4-inch speaker housed in gray and black Tenite butyrate plastic with the colors integral with the plastic matrix. Tenite butyrate is highly rated in its resistance to corrosion and impact. This material is also employed for a translucent green cap on the Bevelite junction box; lighted from within, the cap marks the speaker location readily in the dark.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

•

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

AMPEX SOUND FOR ARMY

The Ampex Corporation, Redwood City, Calif., has announced the completion of its first contract to furnish stereophonic sound systems for the Army and Air Force Motion Picture Service. Under the contract, Ampex supplied complete sound systems from its Redwood City plant to 104 military posts throughout the world, according to Jim Mahon, theatre equipment sales manager.

Bodde SCREEN COMPANY announces PRICE REDUCTIONS

in their World Famous

Truly Seamless Screens

'Tops' in Quality

★ Here's good news! ★ Bodde Seamless aluminum or matte white cast-plastic screens now competitively priced
★ No welded seams ★ No streaks
★ Hard aluminum surface does not mar when touched or cleaned, and truly washable
★ "New" screen brightness LASTS!
★ Plus double-weight screen for added strength
★ Three gain factors to choose from

See your Local Supply Dealer (or contact us direct for further information)

THE BODDE SCREEN COMPANY
8829 VENICE BOULEVARD • LOS ANGELES 34, CALIFORNIA

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 19.

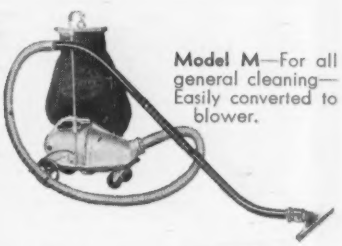
STANDARDIZE With Super Cleaning

Replace outmoded mops, brooms, domestic type vacs and other miscellaneous hard-to-use cleaning aids with a Super Heavy Duty Suction Cleaner. Standardize with the Super and especially designed Super Tools that squarely meet your individual problems of theater cleaning. Do the job better, faster, for less money.

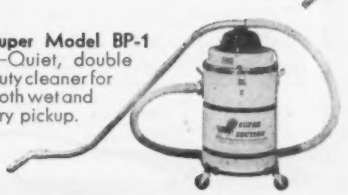
Everybody's doing it. A recent letter to a Super Distributor is typical. **"We are now planning to standardize on the National Super Service Cleaner Model M. Kindly send us 4 additional copies of the parts list for this unit."** (Name on request)

Theaters all over the country are standardizing their cleaning job with a Super. Let your Super dealer show you how to get the best job for the least money. Or write.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St., Toledo 2, Ohio



Model M—For all general cleaning—Easily converted to blower.



Super Model BP-1—Quiet, double duty cleaner for both wet and dry pickup.

Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co. Toronto, Montreal, Vancouver



"Once Over Does It"

SUPER SUCTION®

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

℞ just what the doctor ordered for VISTAVISION

CINEMASCOPE

"Brilliant Light"

FOR DRIVE-INS & THEATRES

using huge, wide-area screens

Lorraine

ORLUX SUPER-CHARGED

Carbons

LARGE•CORED

Larger cored crater area makes possible equal brilliance on sides as well as center of screen

• COOLER BURNING

• UNIFORM DISTRIBUTION

Amp.	Pos.	Grade	Neg.	Grade
50AC	6x7	541-01C	6x7	541-01C
40	7x14	541C	6x9	545-20C
40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

Free! Write for your new "Lorraine Carbon Chart of recommended amperages, voltage and arc gaps."

CARBONS, Inc.

Boonton, N. J.

New Picture Sizes For the Drive-In

(*Continued from page* 9)

pictures do not coincide. With the single-track CinemaScope film, this offsetting will not take place because the picture center lines are identical in both the CinemaScope and standard film frames.

Another and rather important factor in the choice of screen size and type of projector and sound equipment, is the availability of four-track and one-track prints. Having considered all of the above factors, the exhibitor should make his choice, and we hope that the tables included here will assist him or his engineer.

AVAILABLE LIGHT

Another consideration in determining the new screen size is the availability of screen illumination. It stands to reason that the highest light sources must be used in order to illuminate a picture 43 x 110 feet. Lamp manufacturers are continuously striving to increase the light output of their products. At the recent trade show in Chicago, the C. S. Ashcraft Manufacturing Company announced a new projection lamp, the Cinex 170, which is equipped with a reflector having a speed of *f*/1.7 and a diameter of 18 inches.

The manufacturer reports that where this lamp is used in conjunction with the new Kollmorgen *f*/1.7 lenses, it can develop 27,000 lumens through a standard .600 x .825 aperture. For this output the lamp uses high-intensity 10mm carbons operating at 103 to 105 amperes. When 10mm Hitex carbons, or their equivalent, are used, operating at 130 amperes, the light output through a standard aperture can be increased to 31,000 lumens.

For drive-in theatres most new projectors are provided with special high-transmission shutters which have an efficiency of *over* 60%. This will counteract the necessity of using special heat filters to prevent film buckling. Allowing for all these factors, with 31,000 lumens, it should be possible to obtain a center screen light intensity of 4.5 foot-candles with a standard print 82.5 feet wide.

For a CinemaScope picture 42.9 by 109.5 feet in a 2.55-to-1 ratio, a 5-inch lens must be used and these lenses are not available in *f*/1.7 speed. Therefore the output of the lamp using 10mm Hitex carbons at 130 amperes will be approximately 25,500 lumens for a standard aperture, and 33,500 lumens for the CinemaScope aperture. Using this last value, and allowing for heat filter and anamorphic attachment losses, it should be possible to obtain a center screen light intensity of 4.5 foot-candles for a CinemaScope picture 42.9 x 109.5 feet.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered *for* WIDE SCREEN PROJECTION SYSTEMS



A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 150
100 Amps.

•

Model K 100X40
60 & 100 Amps.

•

Model K 100
135 Amps.

NEW "RO-RO"

for single-phase current

A newly patented attachment now permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

ROBIN-ESCO Super-Power

MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, Wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.

Motion Picture Equipment Specialists

267 Rhode Island Avenue

EAST ORANGE, N. J.

Manufacturers of

RECTIFIERS • MOTOR-GENERATORS

SCREENS • PROJECTION LENSES

Co-Operation of Management and Projection Staff

(*Continued from page* 10)

screen constantly checked for consistency of brightness during projection.

The attitude of the management often determines that of the projectionists. Men who are not respected by their employers are not going to give their best—it is going against human nature to expect it.

To get the utmost co-operation out of his men, the manager must take an interest in them and their problems, their equipment, their work, their difficulties and their accomplishments.

The manager's office should be open to the projectionists. If they need parts or equipment, or are getting poor prints, or erratic voltage, or have any of a hundred other problems in which they need help in doing the best possible job, the door to that help should be open whenever they knock.

The manager should inspect the projection room personally. Service companies do a valuable job, contributing skill that goes beyond that of most projectionists. But the manager is the captain of the ship. He may delegate technical responsibility, but he still should supervise.

MANAGEMENT INTERESTS

In his inspections the manager properly may look for cleanliness, orderliness and systematized work procedures. His is an officer's inspection and is directed not toward mechanical details but toward the attitude of the men, the way they carry themselves, and their feeling for the expensive equipment trusted to their care. Technical details are in the province of the service man, the manufacturers' or dealers' engineers, and above all the projectionists themselves. The manager is responsible for morale and over-all results in the performance.

Co-operative management should supervise the delegation of duties among the projectionists. There must be complete understanding among the men as to the work each is to perform. Otherwise duties may be neglected under the misimpression that someone else is attending to them; or several men may try to do the same work.

With further reference to helping the projectionists put on the best possible show, it is vitally important to give them observation from the floor. There are projection faults the men upstairs cannot see or hear, but the audience can. Unless someone tells them what the audience is experiencing, the projectionists won't know. Co-operative management arranges some form of mon-

CASH IN NOW!

BRING IN MORE PATRONS WITH BRIGHTER, CLEARER PICTURES

Use Bausch & Lomb B&L Super Cinephor Projection Lenses



Clearest, brightest, truest-to-life screen image means more paid admissions—audiences eager to come back again—and it all begins with the Bausch & Lomb lens on your projector.

- Advance lens design—full, uniform light; no blur, no fading at edges.
- All-B&L manufacture, from special-formula "white" glass (for truer color, richer contrast) to finished lens.
- Matched for finest rendition of movies filmed with Academy-Award-winning B&L Baltar Lenses.
- Anti-reflection Balcote—delivers maximum light to screen, resulting in crisper, brighter pictures.
- Complete line for all projectors—for 2-D, VistaVision, CinemaScope.

Enjoy full profit from CinemaScope shown in its full appeal! Use only B&L cylindrical anamorphic attachments, created specially for CinemaScope—first in sales, first in comparison tests.

WRITE FOR LITERATURE

For your free copy of Catalog E-123, write Bausch & Lomb Optical Co., 67936 St. Paul St., Rochester 2, New York.

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SINCE B&L 1853

America's only complete optical source... from glass to finished product

You Can Save $400 a Year

if you have Ashcraft "D" or "E", Brenkert-Enarc, Peerless Magnarc, or Strong Mogul projection lamps, by using the

CRON-O-MATIC

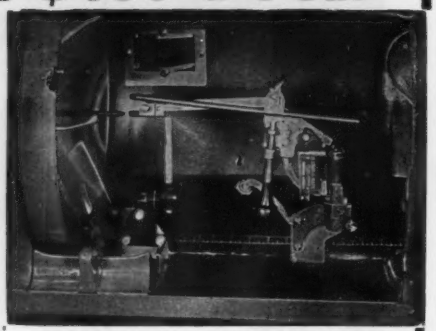
Fully Automatic

CARBON SAVER

Uses positive carbon stubs of any length, without preparation. . . . When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation. Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs. . . . Average saving $400.00 annually.

Only **$42.50**

If your dealer can't supply you, order direct.



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2451 W. Stadium Blvd., Ann Arbor, Michigan

☐ Send literature on the Cron-O-Matic.
☐ Ship Cron-O-Matic.
☐ C.O.D. including postage.
☐ Remittance herewith.

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THEATRE .....
STREET .....
CITY & STATE .....

EXPORT: Frazar & Hansen, Ltd.
San Francisco, New York, Los Angeles

NEW . . . REVISED . . .

8th Edition of the

Bluebook of Projection

The standard textbook on motion picture projection and sound reproduction. . . . Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

$7.25 postpaid

QUIGLEY PUBLICATIONS

1270 SIXTH AVENUE, NEW YORK 20, N. Y.

GREATER **Durability in GRIGGS CHAIRS**



Superior construction gives years of service.

Comfort — the minute they're occupied!

Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

For The Best Signs You'll See . . .

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS — "REMOVA-PANEL" — "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

itoring from the floor to advise the projectionists *promptly* of any defects in presentation. If they are to put on the best possible show, they should have this help.

EQUIPMENT MAINTENANCE

The role of the co-operative projectionist in getting the utmost value and longest possible life out of the investment in equipment is largely a matter of diligent watchfulness. A conscientious man does not ignore a little trouble until it becomes larger. He repairs or reports it, as the case may require, before it has a chance to grow serious.

As a skilled craftsman who is familiar particularly with his own projection room, the projectionist knows what to watch and listen for and is alert to any indication of developing faults. A new noise or vibration will catch his attention at once. A visiting service inspector or manufacturer's engineer, for all their skill, will not necessarily know the sounds or other small indications of good or poor performance in every projection room. The man who lives with the equipment daily is more sensitive to its peculiarities.

Some symptoms of trouble are not constant; they come and go, they give only irregular warning. They may not happen to be present during a formal inspection. But the alert projectionist will detect those symptoms whenever they appear. He will take appropriate steps, or at least report them for attention. By such co-operative diligence he prevents a breakdown or minimizes costs of maintenance.

Co-operative management sees to it that spare parts inventories and similar records are kept. Whether these are kept by the projectionists or other personnel is a matter of preference in a particular organization, so long as the facts are on hand and consulted.

Co-operative management orders or authorizes purchases of replacement and repair parts a little before they are really needed as insurance against delays in shipment or other mishaps.

The alert manager keeps keen watch on the quality of his show; he knows that his screen reflectance must deteriorate with time, that the quality of his sound may fall off; that competitive theatres may install later and better equipment than his. He checks the entertainment he offers periodically with that provided by competing enterprises. He does not allow his standards of entertainment to fall behind those of the competition, but tries if possible to keep his theatre ahead.

KEEPING INFORMED

To obtain the utmost out of the new entertainment techniques it is necessary to have technical information about them.

(*Continued on page* 35)

NOW...for ONLY $200 DOWN

YOU CAN CHANGE

THIS *INTO* **THIS**

CINEMATIC IV Adjustable Prismatic Expander Lenses for All Anamorphic Systems



- A TRULY FINE VARIABLE LENS for CINEMASCOPE, SUPERSCOPE, VISTAVISION.
- ADJUSTMENT CONTROL for all ratios 1.33:1 to 2.66:1.
- BALANCE INDICATOR—assures precision leveling.
- 360° CONTROL—no horizontal line distortion.
- SEALED OPTICS coated cover glass protects prisms from dust.
- ALWAYS IN FOCUS, regardless of aspect ratio.
- HANDLING EASE—lightweight aluminum housing.
- SIMPLE MOUNTING—remove or install instantly.
- SUPER COLOR — fully achromatic, coated lenses eliminate ALL chromatic and spherical aberration.

List Price . . . . . PER PAIR $895

REDUCED PRICE . . PER PAIR $695

Complete with permanent mounting brackets for any projector (specify yours).

LESS EXTRA BONUS ALLOWANCE OF $100

This allowance will be applied to the purchase of prime projection lenses or ANYTHING else you may need now or later.

→*Your Net Cost* $595

FREE DELIVERY BY AIR ANYWHERE IN U.S.A.

AVAILABLE ON TIME PAYMENTS FOR AS LITTLE AS $200 DOWN

S.O.S. CINEMA SUPPLY CORP.

602 WEST 52nd STREET, NEW YORK 19

Phone: PLaza 7-0440 — *Cable:* SOSOUND

S.O.S. ESTD. 1926

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities



The Physical Property and Operating Setup

The 22nd installment of a series on Motion Picture Theatre Management

By CURTIS MEES

THE CONCEPT of a bulky building, square and gaudy, has disappeared from motion picture theatre design. Theatres have tended toward smaller seating capacities, running from 600 to 1,000, and the plan has become essentially functional, based on motion picture engineering, safety, comfort and efficient handling of traffic.

Decentralization that has characterized urban planning for many years, and is going on more intensively than ever today, has provided more and more outlying locations for theatres, and this too has affected their design, in styling and plan as well as in size.

In more recent years, the centrally located theatres in cities of considerable population, have suffered from a lack of convenient parking facilities. Ample provisions for parking are a basic requirement in selecting a site for a new theatre in the outskirts of a city or its suburbs. In such locations the theatre can also be set back from the street so as to remove it from traffic and give it an atmosphere of leisure, with a bit of landscaping—a little foundation planting, perhaps, or a terrace effect—to emphasize the recreational character of the building, as distinguished from adjoining stores.

Inside, too, great changes have come about, as the motion picture theatre has got farther and farther away from the stage theatre from which its architecture sprung. For example, in some cases we find that the box-office no longer a box affair stuck out in the center of the outer lobby, but a neat counter-type arrangement (much as in an air lines office, or today's neighborhood bank) where patron and cashier may clearly hear one another and achieve more of a feeling of intimacy. Such ticket sales counters can be an integral part of the architectural scheme of the inner lobby, too, being built along a wall.

In case the thought of holdups might occur to you in connection with such a counter arrangement, it might be noted that the rail is too high to permit a bandit to leap over it readily, and anyone sticking a gun under the nose of the cashier should be given the contents of the money till regardless of glass walls. Furthermore, such arrangements place the cashier under closer observation than is possible when she is remotely located outside the storm doors in a closed box-office. So, here, too, modern thinking is gradually changing old practices.

Refreshment stands are also changing. The box-like "candy" stand, which was added to the theatre lobby as an afterthought, has been replaced by new designs which incorporate this feature into the building itself.

Much time and study has been devoted to an examination of all the desirable features which should be included in such an arrangement, for it is understandable that once built there is no simple method of moving the counter to a more desirable area from the standpoint of patron traffic. Each theatre presents its own problems, in this respect, which must be answered through joint consultation between theatre operator and architect.

Another important change has been effected in the office arrangements. In most of the older theatres little or no thought wase given to the offices, resulting in a last minute decision to give the manager a carefully scheduled broom closet or storage room for his working area! Nowadays the theatre architects are somewhat more considerate, and many structures now include a manager's office located so a picture window makes it possible for him to observe floor operations while at his desk.

SERVICE AREAS

Television has suggested another change —lounges where patrons may watch special telecasts. Space is sometimes made in these areas for exhibitions of local arts and crafts. Here, too, may be found recreational areas for children under competent

supervision, permitting parents more freedom to enjoy the show.

Rest rooms have been improved to the extent they now offer something more than the bare necessities to meet the situation. There may be an ante-room with comfortable lounge furniture; usually the ladies' section has attractive makeup tables with well-lighted mirrors in such a room. Here, too, we find service rendered by the installation of vending equipment for sanitary napkins, bobby pins, combs, etc.

Plumbing specifications have been scaled upwards so there is rarely the sanitary problem formerly met with as fixtures were stopped up and difficult to repair. Also, architects now design rest rooms to care for the number of patrons on a percentage basis of total seating capacity.

The two primary problems of toilet rooms have long been that of objectionable odors and cleanliness. The odor situation is met (to a reasonable degree) in new theatres by improved ventilation while cleanliness is facilitated by the installation of tile flooring and walls, and bright lights to banish shadows and encourage proper treatment of the facilities by both patrons and cleaning personnel.

SAFETY PROVISIONS

Throughout the theatre changes in design can be obeserved which relate to the important question of patron safety and accident prevention. These include modernization of the electrical system for improved lighting on stairs, of aisles, at exits, etc. Stairs receive more attention now to see that their slope is not too steep, that a firm footing is provided, that they are wide enough for emergency use in a stampede, and that adequate hand rails are provided.

Fire hazards have been reduced to a lower point by using fire-resistant materials in place of inflammable materials (as in draperies, and in wall materials), by increasing the number of exits and the installation of emergency fire fighting equipment and automatic sprinkler systems.

Most of these items are rather rigidly covered in local or state building codes. While it is not always practicable to make changes in old structures to meet these increased requirements, it is essential that they be given fullest consideration in planning new theatres.

Particularly above the auditorium, roofing should be designed to minimize the danger of snow piling up and causing the roof to cave in. Exterior fixtures have been designed to eliminate falling (as in exit stairs), or blowing down (roof signs, etc.).

Air-conditioning systems so vital to theatres are constantly being studied and improved. The ideal installation offers draft-free conditioned air both summer and winter. Humidity must be controlled both

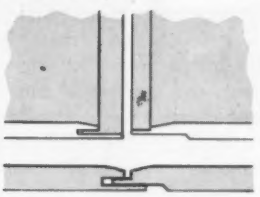


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winter and summer if conditions are to be completely comfortable to patrons, who should enjoy air-conditioning without being in the least aware of it.

Adequate space for heating and cooling equipment must be provided, as well as storage space, and rooms in which employees can change clothes. More and more it is realized that improved facilities for the employees, to encourage their regular attendance and to boost their morale, are important adjuncts to the public rooms. Working space for an engineer, maintenance personnel, perhaps an electrician and an artist, are planned better than in the past.

THEATRE LEASES

Should one lease or buy outright the theatre which he wishes to operate? The question is complicated and depends upon many elements which must be decided for each specific theatre under discussion. It might be pointed out at the outset, however, that the trend at the moment is for theatre owners to sell their property to a holding corporation (for a neat capital gains profit) and lease it back on a rental basis. Some of the reasons for that are immediately apparent, and others will come to light as we progress with our discussion.

One of the greatest shocks to come to the uninitiated as they begin scanning theatre problems is that experienced when the subject of rentals arises. Sometimes the figures seem fantastically high, far out of line with those paid by any other commercial enterprise occupying similar locations of approximately the same size. That is not true solely in metropolitan areas; even the smaller cities and towns present the same problem.

How the landlords arrive at their figure has always been something of a mystery, but it is well known they operate on the premise that the theatre is built for a specific purpose and is not readily alterable for other purposes. This is true enough, but the difference in rental rates far exceeds what would generally be expected by disinterested parties.

Some leases are executed on the basis that rentals will be made on a proportionate share of the gross receipts, but by far the greater number are simply for flat amounts, and extend over a number of years (generally ten to twenty). Needless to say, adjustments are made from time to time and leases are frequently re-negotiated to allow for major changes which might be made in the theatre, or to meet economic changes in the business or in operating policy.

For the protection of the theatre operator, who will be the lessee in the event of a rental arrangement, it is definitely advisable that he engage a competent lawyer to study the lease offered for suggestions as to clauses which might be inserted to afford him protection, as well as to attempt to eliminate any unfair or unduly restrictive clauses previously written in by the lessor, or landlord. By consulting a lawyer *before* a lease is entered into, losses may be avoided as a result of concessions gained, and through greater freedom of operation.

Normally, the lessor will furnish only a building consisting of four walls and a roof, maintenance of which is generally the landlord's responsibility. Maintenance and furnishings *within* the building generally devolve upon the lessee.

There is also the question of liability in the event of accidents. The general policy is that the theatre operator will provide this insurance. So, for his own protection, when any physical deterioration becomes evident in those building items which must be maintained by the landlord, he should promptly notify the landlord *in writing* of this need. If repairs are not promptly made in accordance with the provisions of the lease, then, in the event of a serious accident not entirely covered by insurance, the landlord might be held jointly liable, or even solely liable.

Aside from liability as a result of bodily injury (as from falling bricks), there is a question of damages to the lessee's properties inside the theatre as a result of lack of proper maintenance by the landlord (such as water on walls or equipment from roof leaks).

Every lease will carry clauses defining the course of action and the protection (or lack of protection) afforded all parties concerned through "Acts of God," fire, windstorms, etc. In the event of such a catastrophe, there should be spelled out in the lease the action open, whether the landlord will promptly rebuild the theatre (if it is destroyed), whether the lease is automatically cancelled, whether rentals are suspended until such time as repairs are completed, and similar questions.

To protect the lessee in those unforeseen circumstances, it is also advisable to have some clause in the lease defining the monetary compensation to be paid the landlord in the event of default on the lease.

OPERATING ORGANIZATION

This raises the point as to the type of legal organization the theatre owner wishes to set up for his business. There are three categories from which he may elect a choice: sole ownership, a partnership, or a corporation.

One person operating a business under his own name, limited to his own direction and financial responsibility, is said to have a sole ownership. He and he alone, or his duly appointed agent, can be held liable for any and all financial obligations.

In the event of default on his business obligations, as through bankruptcy, his personal possessions can be levied upon according to law to make good these payments. He could, therefore in many state courts, lose his home, his car and other possessions as well as his entire business.

On the other hand, in a profitable operation he alone benefits financially. Income tax is paid only once, on the net income after all legitimate business expense has been deducted.

In the next article we shall deal with partnerships and corporations.

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WEDDING GOWN STUNT

(*Continued from page* 18)

(or same aisle if you only have one), and you're through with her.

Step 12: Sandwich this program between first and second shows. Keep picture running time down and select a little more adult type shorts to accompany it.

Step 13: After show, count money.

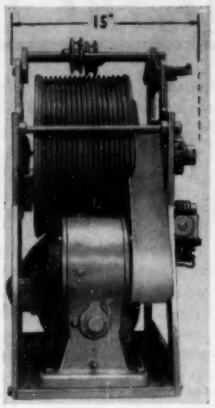
Step 14: Spend same, paying overage on last percentage picture.

And that's it. If it misses, I'm a monkey's uncle. If you don't use it, you are the monkey.

Sorry, no press books.

Charlie

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SEE SPECIAL OFFER ON PAGE 31

Projection Co-operation

(*Continued from page* 30)

Management on the one hand, and projectionists on the other, each has its own channels for obtaining such information. All channels should be used and the results pooled.

The industry is developing higher standards of screen performance, if not for survival, at least for a return to something like its old prosperity. For this, co-operation is needed between all groups of the business, and nowhere is it needed more, in my opinion, than between the men who run the theatres and those who put on the show.

The Empire Theatre

(*Continued from page* 14)

as the ladies' except that the tile is grey.

Also off the lounge is a manager's office. It has a green carpet, with walls and ceiling painted a paler green. Two storage rooms are entered from the lounge—one for general service equipment, the other for rfreshment stock.

AUDITORIUM TREATMENT

A plastic railing 6 feet high extends to about the middle of the auditorium to separate the entrance ramps from the seating area. Stairways to balcony are steel.

The screen curtain and side drapes are Swedish hand-blocked damask in a modern pattern. Elliptical light fixtures are hung in front of the side drapes, two on one side, and a single large one on the other, suspended by wire which blends in with the drapes, giving an illusion of floating lights when illuminated during intermission. Seating is upholstered in red mohair.

Walls at sides and rear of the auditorium are fabric over 12 x 12-inch perforated acoustic tiles set at random—the rear wall in beige, the side walls in green. The ceiling is sand-finished hard plaster.

Auditorium lighting is by downlighting supplemented by neon cove edging of the auditorium ceiling, plus partially recessed spotlights at the front rim of the ceiling to illuminate the screen curtain.

PROJECTION AND SOUND

The projection room is 12 feet deep and 35 feet wide. Mechanisms are Simplex X-L, lamps Strong Super-135. Anamorphic attachments are Bausch & Lomb.

The Empire is equipped with a Simplex sound system including magnetic heads and four channels of amplification serving Altec-Lansing screen speakers, plus effects speakers ranged around the auditorium.

The Empire is fully air-conditioned, with ceiling Anemostat diffusers and return ducts run in the wall construction.

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ABOUT PEOPLE OF THE THEATRE

Carl S. Hallauer has been elected president of the Bausch & Lomb Optical Company, Rochester, N. Y. Executive vice-president of the company since 1952, he succeeds *Joseph F. Taylor,* who was named chairman of the board. *M. Herbert Eisenhart,* formerly board chairman, was named honorary chairman. Mr. Hallauer continues as president of Bausch & Lomb Optical Company, Ltd., of Canada.



Carl S. Hallauer



Joseph F. Taylor

Mr. Taylor began his career with the company in 1910, as an errand boy.

Forrest J. Beard has been named assistant advertising manager of the Ampex corporation, Redwood City, Calif., manufacturer of magnetic sound equipment. Mr. Beard was formerly advertising manager of the Ray Oil Burner Company, and sales promotion manager of Pabco Products, both in San Francisco.





The ladies hospitality lounge of the 1954 Tesma Trade Show in Chicago, with its tables laden with door prizes donated by scores of manufacturers. Winners of the prizes are listed below:

Mrs. John Balaban, Balaban & Katz, Chicago; Mrs. Lawson Rankin, Standard Theatre Supply, Greensboro, N. C.; Mrs. Sam L. Irwin, Darlington Theatres, Inc.; Mrs. James J. Dempsey, American Theatres Co., Boston; Mrs. Jesse E. Jones, St. Johns Theatre, Portland, Ore.; Betty Bishop, Rochester, N. Y.; Mrs. W. R. Howell, Oklahoma City.

Mrs. James C. Ansell, St. Louis; Mrs. Louis Higdon, Frontier theatre, Dallas; Mrs. B. M. Kern, New York City; Mrs. Paul W. Humphries, Dallas; Mrs. George McCormick, Canon City, Colo.; Mrs. Hazel R. Ashcraft, New York; Mrs. Al Mortenson, Houston.

Miss Carola Ayala, Catomex, S. A., Mexico City, D. F.; Mrs. Victoria Stoia, Circle theatre, Dearborn, Mich.; Mrs. Fred Morey, Jr., Yakima, Wash.; Hazel Sherman, Chicago, Ill.; Mrs. LeRoy Roberts, Chetek, Wis.; Mrs. A. J. Oaken, Jr., Jackson, Miss.; Mrs. W. G. Shart, Calgary, Alta., Canada; Mrs. L. J. Kimbreil, Kansas City; Mrs. Hylma Green, Florence, Ala.

Mrs. Jack O'Brien, New York; Edna Anthony, Omaha, Nebr.; Mrs. L. R. Langwith, Denver, Colo.; Mrs. Harold James, Toledo; Mrs. George B. Marchev, Chicago; Mrs. Ann Hornstein, New York City; Mrs. Benjamin Conviser, Boston, Mass.; Mrs. Thomas LaVezzi, Chicago; Mrs. Harvey Elliott, Westbury, N. Y.; Mrs. Can Davies, Norwood theatre, Florence, Ala.; Mrs. C. A. Callender, Toledo; Mrs. Morton Tuke, Princess theatre, Shelbyville, Tenn.; Mrs. Elsie Blumberg, Philadelphia.

Evelyn D. Shaver, Henry theatre, Henry, Ill.; Mrs. Paul Fine, Omaha, Nebr.; Mrs Frank Bloomer, Bloomer Amusement Company, Belleville, Ill.; Mrs. A. Pernetti, Los Angeles; Mrs. Joseph Hendren, Capitol Amusements, Erwin, Tenn.; Mrs. Ray Culley, Medicine Lodge, Kans.; Mrs. Ernest Forbes, Detroit, Mich.; Mrs. C. B. Trexler, Stewart & Everett Theatres, Charlotte, N. C.; Elisabeth D. Wagner, Chicago.

Mrs. Will J. Conner, John Hamricks Theatres, Seattle; Mrs. H. Eichorn, Roxy theatre, Cairo, Ill.; Mrs. Louis Fasparini, Albuquerque, N. M.; Marjorie Malin, Augusta, Ark.; Mrs. Jack Kennedy, Rialto theatre, Adel, Ia.; Mrs. Doris Strange, Charlotte, N. C.; Mrs. Harry E. Thomas, McComb, Miss.; Mrs. Dave Lebowitz, Memphis; Mrs. Edna Koeneman, St. Louis.

Mrs. J. M. Force, Lakemont Drive-In, Alcoa, Tenn.; Mrs. W. R. Saunders, Wooster, Ohio; Mrs. O. J. Howell, Atlanta, Ga.; Mrs. Ira Kirshbaum, Favorite theatre, Spokane, Wash.; Mrs. J. Weinberg, New York City; Mrs. Theodore Lending, Kirkwood Amusement Company, Kirkwood, Mo.; Mrs. Florence Pallay, Jefferson theatre, Portland, Ore.; Mrs. Eldon Peek, Oklahoma City; Mrs. Luther Smith, Jr., Summerville, Ga.

Mrs. Bob Fellers, Mid-Central Theatres, Manhattan, Kans.; Mrs. J. M. Rice, Winnipeg, Man., Canada; Mrs. Mildred Goldman, Chicago; Mrs. Lura Malin, Lura theatre, Augusta, Ark.; Mrs. Ada B. Swanson, Salt Lake City; Mrs. J. M. Treadwell, Dalton, Ga.; Mrs. Kroger Babb, Wilmington, Ohio; Mrs. Georgia Raisley, Royal theatre, O'Neal, Nebr.

Mrs. Dave Jones, Kerasotes Theatres, Springfield, Ill.; Mrs. K. Hansen, Minneapolis; Mrs. Floyd Bennett, Schaller, Ia.; Mrs. Clyde Metcalf, Lux theatre, Edwardsville, Ill.

The Product Digest

The Country Girl

Paramount—For High Honors and High Grosses

The team of Perlberg and Seaton—this time with William Perlberg as producer and George Seaton as writer and director—has made a picture of extraordinary power and appeal. Bing Crosby who gave in "Little Boy Lost" intimations of developing into a fine dramatic actor gives a performance that bears out those promises. Grace Kelly demonstrates that she is capable of portraying with distinction a role that would challenge the abilities of the great actresses of the screen. William Holden also has never been better.

This is one film that not only will win critical honors but also high acclaim at the box office of theatres everywhere. The story, based on a play by Clifford Odets, is substantial. The characters are finely drawn and believable human beings. Crosby plays a "has-been" performer, long a drunkard. Miss Kelly is his long-suffering wife who stuck with him.

Holden, a stage director, persuades his backer to accept Crosby for the leading role in a new musical. The question is whether Crosby can carry this responsibility or will turn to drink and theatrical oblivion. Holden at first believes the wife is the principal obstacle to Crosby's success. Eventually he finds that only she can exert the steadying influence required.

Crosby is splendid as the weak man to whom alcohol is at once an excuse and an escape. The situation is further complicated by the fact that Holden, recently divorced, eventually discovers that Crosby's wife possesses the qualities he always wanted in his wife. Though she yearns for the love of a strong man and freedom from the burdens of her marriage, she elects to remain with Crosby.

While Crosby sings a few numbers, these are only incidental to the story. In this picture he is a dramatic actor who also happens to sing. He makes understandable the personality of one whose grasp on success is insecure and who is eager to find any excuse for his failures. Here the blame for refuge from reality is laid to the accidental death of his young son. The wife, first thought to be a nagging, over-possessive character, emerges as a tower of faith and courage. Miss Kelly is no simple country girl. The role calls for a performance of moving depth and that she gives in full measure.

Special credit is due on this occasion to Messrs. Perlberg and Seaton. With less expert production and direction guidance the results might well have been disappointing. That the film turned out so well means that all the component talents were fused into a singularly effective team. The picture was filmed in black and white by John F. Warren. The songs were by Ira Gershwin and Harold Arlen.

This picture should bring most of the regular patrons to the box office plus a high percentage of the usual "stay-at-homes." Every one who sees it will find it an entertaining experience.

Picture seen at the home office projection room in New York.—Reviewer's Rating: Excellent.—M. Q., Jr.

Release date, March, 1955. Running time, 103 minutes. PCA No. 17063. General audience classification.

Frank Elgin.....Bing Crosby
Georgie Elgin.....Grace Kelly
Bernie Dodd.....William Holden
Anthony Ross, Gene Reynolds, Jacqueline Fontaine, Eddie Ryder, Robert Kent, John W. Reynolds.

Deep in My Heart

MGM—Music by Romberg
(Color by Eastman Color)

A remarkably entertaining motion picture has been made from the life and music of Sigmund Romberg, certainly one of the theatres' most prolific and audience-satisfying composers. Although best known as a writer of love songs and waltzes, he is wisely pictured as a man with more diverse talents. This enables a wide variety of melodies to be played, sung, danced and enjoyed with no repetition allowed to seep through.

To insure the best interpretations of the individual numbers, MGM used a dozen or so of their top contract players, induced the wonderful Helen Traubel to make her movie debut and signed Jose Ferrer, as Romberg, to make his initial musical. How close his impersonation of Romberg is to reality is an unknown factor, but as an individual performance, it establishes his versatility and is perhaps his best since he swooped on the screen several years ago.

While Ferrer is neither an accomplished dancer or singer, he does both with such obvious relish and it's transferred so readily to the audience that the shortcomings go by unnoticed. As a matter of fact, the high spot of the picture is a lengthy tour-de-force by Ferrer, in which he synopsizes in song, pantomime and word a two-act play he has presumably written. The preview audience, which showed their delight with all the numbers, were most vociferous in their response to this one. It's a sure show-stopper.

"Deep in My Heart" is loaded with individual highlights in its abundant running time. (As a matter of fact, without trying to be captious, the picture's main fault is its excessive length. Some careful pruning could make it well-nigh perfect for its type.) As is traditional with musical biographies, and rightly so, the music dominates the footage. And Miss Traubel dominates the music.

Although not permitted by the very nature of the film to sing her customary numbers, she does five selections. "Stouthearted Men," normally a baritone's delight, is sung rousingly by the diva, and a charming duet with Ferrer of a corny standard of another era, "Leg of Mutton," is reminiscent of her several appearances on television with Jimmy Durante. In a cast loaded with movie-wise talent, her unique artistry stands out.

Among the melodies and performers featured, there are: Ann Miller doing a sizzling rendition of "It"; Howard Keel singing "Your Land and My Land"; Gene and Fred Kelly doing an old vaudeville routine on "I Love to Go Swimmin' with Wimmin"; Jane Powell and Vic Damone singing "Will You Remember"; concert singer William Olvis doing "Serenade"; Tony Martin and Joan Weldon singing a duet of "Lover Come Back to Me," and Cyd Charisse dancing beautifully with James Mitchell in a sensuous version of "One Alone." Ferrer also cavorts with his real wife, Rosemary Clooney, in a number, "Mr. and Mrs.," which seemed unnecessarily arch for a film otherwise done straight.

The story which serves as a background for the music tells of Romberg's entrance into the musical theatre via some jazzy shows which he feels aren't really his forte. It shows how his friendship with writer Dorothy Donnelly helps him to create more romantic operettas and how the failures were mixed in with the successes. It gives an account of his courtship and eventual marriage to his wife and it briefly describes his success as a concert conductor. It is on this note that the picture ends.

Miss Traubel is seen as an old friend of his and Merle Oberon plays Miss Donnelly. Doe Avedon (the stewardess in "High and the Mighty") portrays his wife competently and such good names as Walter Pidgeon and Paul Henreid are seen in comparative bits. "Deep in My Heart" is one of the few multi-starred films that puts its talent to use, and does it most logically.

Roger Edens, who previously received associate producer credit on "The Band Wagon," gets his first solo on this. He's sure to have a winner. Stanley Donen directed, pacing the picture beautifully. The screen play by Leonard Spigelgass was adapted from the book by Elliott Arnold. Photographed in lovely Eastman color, the picture does not utilize ostentatiously unbelieveable stage settings for the production numbers, but sticks closer to reality. "Deep in My Heart" is a delight to look at and listen to and any audience should be richly entertained and rewarded.

Seen at a preview at Loew's Lexington theatre in New York where an invited audience responded enthusiastically to the entire show. Reviewer's Rating: Excellent.—Jay Remer.

Release date, December 24, 1954. Running time, 132 minutes. PCA No. 17127. General audience classification.

Sigmund Romberg.....Jose Ferrer
Dorothy Donnelly.....Merle Oberon
Anna Mueller.....Helen Traubel
Doe Avedon, Walter Pidgeon, Paul Henreid, Tamara Toumanova, Paul Stewart, Isobel Elsom, David Burns, Jim Backus and Rosemary Clooney, Gene and Fred Kelly, Jane Powell, Vic Damone, Ann Miller, William Olvis, Cyd Charisse, James Mitchell, Howard Keel, Tony Martin, Joan Weldon.

Cry Vengeance

Allied Artists—A Cop Seeks Revenge

Credit producer Lindsley Parsons with recognizing Mark Stevens' ability as a director; and for allowing him the unique privilege of megging as well as playing the difficult lead role in this film. Stevens will win plaudits for this dual chore, especially from the vast TV audience who will flock to the theatres to catch their hero of the Martin Kane and Big Town series. His sustained characterization of an ex-cop determined to avenge a frameup which not only killed his wife and child and left half his face bomb-scarred, but also had him doing a three-year stretch at San Quentin, highlights the mood for this suspense action film. His judo ability is featured throughout which provides the further advantage of realistic action.

Martha Hyer does well in a sympathetic role

(Continued on following page)

SHOWMEN'S REVIEWS
WHAT THE PICTURE
SHORT SUBJECTS
THE RELEASE CHART

(*Continued from preceding page*)

for a change, but Joan Vohs gets a real break delivering a notable performance as a disillusioned gun moll.

The Warren Douglas-George Bricker screenplay takes Stevens from authentic San Francisco background shots to Ketchikan, Alaska, for an unusual action setting. Stevens traces Douglas Kennedy, his supposed nemesis, to the fishing village after having to rough up a couple of mobsters and some friendly cops to get there. Miss Hyer, respected owner of a bar, is attracted to the scarred Stevens and tries to help soften his bitterness for Kennedy. Several meetings with Cheryl Callaway, moppet daughter of his target, reminds Stevens of his own little girl and brings a change of plan.

In an exciting chase climax, Stevens discovers mobster Skip Homeier to be the real culprit in his life, and settles the score for all of the killings, which includes those of Kennedy and Joan Vohs.

William Sickner's camera and Paul Dunlap's music were perfect complements for the sustained mood and purported suspense of the film.

Previewed at the studio projection room. Reviewer's Rating: Very Good.—SAMUEL D. BERNS.

Release date, November, 1954. Running time, 81 minutes. PCA No. 17181. General audience classification.

Vic Barron.....Mark Stevens
Peggy Harding.....Martha Hyer
Roxy.....Skip Homeier
Lily Arnold.....Joan Vohs
Douglas Kennedy, Don Haggerty, Cherryl Calloway, Warren Douglas, Mort Mills, John Doucette, Lewis Martin, Dorothy Kennedy

The White Orchid

U.A.—Love and Adventure in Mexico

(*Color by Eastman Color*)

Producer Reginald LeBorg went to Mexico to film this tale of love and advenutre which roams over some lovely exteriors and presents some fascinating glimpses into Mexican culture and folklore. The uncomplicated plot, however, is too transparent to seem anything more than serviceable for the other elements.

The picture also has a penchant for some hazy symbolism concerning woman, man, white orchids and Mexican legends. It clutters up a basically good adventure theme so that the action never develops until the climax. However "The White Orchid" manages to hold interest despite these shortcomings because so much of it is unique and even bazaar.

William Lundigan and Peggie Castle co-star as an archeologist and his unwanted (at first) assistant photographer. He learns of an ancient tribe dwelling in remote jungles. Needing a guide to lead them through this strange territory, she persuades a wealthy planation owner to accompany them. Romantic complications develop along the way, but the hostility changes when the three are captured for unwittingly causing the death of one of the tribe. Their escape is partially successful as the Mexican gives up his life so the others can flee.

Photographed in truly colorful Eastman color, much of the gaiety of a fiesta and the beauty of the countryside is in striking evidence. The whole thing has a flavor of authenticity which helps overcome the plot deficiency. LeBorg directed at a leisurely pace and got competent performances from the stars. Armando Silvestre, a newcomer at least to American audiences, has the third lead. The rest of the cast are unknown north of the border.

LeBorg also wrote the screenplay in collaboration with David Duncan. None of the characters are seen in strictly an heroic or villainous light and are all the more creditable for it. In general, audiences should find "The White Orchid" enjoyable if not outstanding.

Seen at a screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, November, 1954. Running time, 81 minutes. PCA No. 16834. General audience classification.

Robert Burton.....William Lundigan
Kathryn Williams.....Peggie Castle
Armando Silvestre, Rosenda Monteros, Jorge Trevino, Alejandro de Montenegro, Miguel A. Gallardo

Day of Triumph

Century Films, Inc.—Christ and the Zealots

(*Eastman Color—Processed by Pathe Laboratories*)

"Day of Triumph" is a religious film, produced by Rev. James K. Friedrich. The production values measure up to all of the current theatrical standards established for color and width of screen; with an expert cast chosen for popular concept of biblical personalities. It is also endowed with the late Irving Pichel's direction; but, its well-written script is "over-zealous," and a principle of Christian practice may be offended.

Although picturesque settings are provided for the honored teachings and quotations of Christ, the film exploits with fictional license a campaign by the "Zealots" to overthrow the Roman rulers by making capital of Jesus and his followers. The Roman Pontius Pilate is depicted in a sympathetic light, and Jews everywhere are likely to suffer embarrassment for an alleged religious crime.

Religious films by nature are subject to criticism by church groups and religious authorities. It might prove advantageous for exhibitors to arrange special showings of the film to their community religious leaders for opinion and comment before purchasing the feature.

The film is designed for mass appeal, but the masses include a vast populace who could unwittingly become susceptible to the influence of this "fictional" account since it is presented in a "factual manner." Adverse reaction could easily add years of hatred, bigotry and intolerance toward the peace of the world.

It may further be considered negative screen fare for youth trade, since the premise of the story's action establishes the "Zealots" as Jews who were responsible for the crucifixion, and could easily place a road block on the avenue of progress toward religious tolerance and mutual respect for people of all faiths.

This is the first time since DeMille's "King of Kings" that Jesus is portrayed in a feature, with Robert Wilson giving a sincere, humble interpretation. Lee J. Cobb and Joanne Dru supply the marquee value, with Cobb playing a leader of the Zealots and Miss Dru glamorizing Mary Magdalene. For sheer talent and shrewd casting, James Griffith is a standout as Judas.

The camera of Ray June and the music of Daniele Amfitheatrof are notable assets to the production values. Arthur T. Horman wrote the screenplay. John T. Coyle co-directed.

Seen in projection room at Goldwyn Studios. —S. D. B.

Release date, December, 1954. Running time, 112 minutes. PCA No. 17322.

Zadok.....Lee J. Cobb
The Christ.....Robert Wilson
Mary Magdalene.....Joanne Dru
Judas.....James Griffith
Ralph Freud, Tyler McVey, Touch Connors, Toni Gerry, Everett Glass, Lowell Gilmore, Anthony Warde, Peter Whitney

FOREIGN REVIEW

THE GATES OF HELL

Harrison-Daiei—Japanese with English Subtitles

One is struck immediately in this film by the lavishness of production, the excellence of photography and the structure of the story. Winner of the Grand Prize at the 1954 International Film Festival at Cannes, "The Gates of Hell" is a tragic love story. It is a strong candidate for good art house business. It is released in this country by Ed Harrison.

Set in Japan of the 12th Century against a background of war, rebellion and ancient custom, the story outlines the burning love and desire of a war leader for a woman. Unfortunately the woman is married and this leads to turmoil and tragedy. Thinking to win the woman by killing her husband, the warrior plunges a sword into a sleeping figure which turns out to be the woman, who had deliberately sacrificed herself that her husband might be spared.

The picture bristles with battle scenes. Highly interesting are the paintings, costumes, weapons and temples of the time.

Kazuo Hasegawa plays the warrior with Machiko Kyo the wife and Isao Yamagata the husband.

A Daiei Production, it was produced by Masaichi Nagata with the direction and screenplay by Teinosuke Kinugasa.

Seen in a New York projection room. Reviewer's Rating: Very good.

Release date, December 12, 1954. Running time, 89 minutes. Adult audience classification.

Morioth.....Kazuo Hasegawa
Kesa.....Machiko Kyo
Wataru.....Iso Yamagata
Kotaro Bando, Jun Tazaka, Koreya Senda

SHORT SUBJECTS

THE IRON FENCE (RKO)

RKO Pathe Special (53101)

This release deals with the subject of fences and how, to different people, they mean different things. The title refers to the invisible barrier that tries to prevent persons in Communist-dominated countries from attaining freedom. A series of true stories tells of the heartrending efforts of various people in all walks of life to escape from Communist bondage. The efforts are seen through the eyes of a Canadian mailman, who relates the stories of some new Canadian citizens, telling the method and manner of their flights to freedom.

Release date: October 8, 1954 19 *minutes*

HOT & COLD GLIDES, SLIDES & RIDES (Paramount)

Grantland Rice Sportlight (R14-2)

Three thrilling ways in which sports enthusiasts from various sections of the country glide, slide and ride on surf, snow and sand are presented in this film. The first stop is Waikiki Beach, where Hawaiian surfboard fans are shown sliding over the Pacific waters. Next a water ski exhibition at Indian River, Florida, gives another version of the sport. The film then moves to New Hampshire's snowcovered mountains, where a ski expert makes a hazardous two-mile run. Lastly, in Death Valley, California, two brothers seek thrills riding the vast sand dunes.

Release date: October 22, 1954 10 *minutes*

HATTERAS HONKERS (Warner Bros.)

Sports Parade in Technicolor (2502) *reissue*

This reissue was produced on Cape Hatteras, storm swept island off the Virginia Capes, and one of the few places in the United States which retains its ancient peacefulness and traditions, almost untouched by modern civilization. The major industry is fishing, and many hunters visit the island, where large game fish abound in the surf and thousands of birds fill the sky. The film contains picturesque scenes of the island's natives in vivid color photography.

Release date: October 23, 1954 10 *minutes*

CIRCUS TRAINER (RKO)

RKO Pathe Special (53102)

A glimpse into the way performing animals of a famous European circus are kept in shape in their winter quarters above the Loire Valley of France, is offered by this film. Expert trainers patiently and deftly put a hoop-jumping horse, a plank-walking tiger, performing elephants and lions, a monkey, and a newly-captured, savage leopard through their paces. A neophyte trainer is mauled while training the leopard, fortunately without tragic consequences.

Release date: November 12, 1954 17 *minutes*

CALLING ALL ANIMALS (Paramount)

Headliner Champion (A14-5) *reissue*

This reissue offers a barnyard symphony of music and fun presented by a variety of animals and highlighted by a rendition of "Old MacDonald Had a Farm." In addition to hens, pigs and other livestock, the cartoon shows a tiger, a wolf and a lovesick moose who comes to an unfortunate end above a sportsman's fireplace, moaning "Me and my big mouth."

Release date: October 1, 1954 10 *minutes*

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HUMAN JUNGLE: Gary Merrill, Jan Sterling—It was praised very highly by producers, but is not the type picture for a college town, I assume, as business was only fair. Played Sunday, Monday, Tuesday, October 31, November 1, 2.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

Columbia

ON THE WATERFONT: Marlon Brando, Eva Marie Saint—A very good picture. The acting is terrific, but it does not have the drawing power that Columbia seems to think it has. Did average business. Terms were unreasonable. Played Sunday, Monday, Tuesday, October 24, 25, 26.—P. J. Richards, Scott Theatre, Scottsburg, Ind.

Metro-Goldwyn-Mayer

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—Very entertaining musical comedy with enough of a plot to hold the interest. Business was above average and comments very favorable. Played Sunday, Monday, Tuesday, October 10, 11, 12.—P. J. Richards, Scott Theatre, Scottsburg, Ind.

BRIGADOON: Gene Kelly, Cyd Charisse—Be careful of this one. Be sure your audience wants an excellent musical with a fantastic plot. Played Sunday, Monday, Tuesday and Wednesday, November 7, 8, 9, 10.—Jerry Erbe, Gilles Theatre, Wahpeton, N. D.

Gaumount Eagle Lion

LE DEFROQUE: Pierre Fresnay—This was excellent for our Catholic community. Box office far above average and very good film too with much appeal to men and women. A wonderful performance by all actors, especially Pierre Fresnay. Pleased all customers, young and old. A honey for rural Catholic communities.—Jean Cerbeny, Ruiselde, Belgium.

MAN WITH A MILLION: Gregory Peck—A good film for people who have a sense of humor; but still a bit too English for our rural community public. Did a little beyond average in this best time of the year. This kind of film doesn't appeal enough to the ordinary factory workers. But the folks who came enjoyed it very much. Played Saturday and Sunday, November 13, 14.—Jean Cerbeny, Ruiselde, Belgium.

Paramount

ABOUT MRS. LESLIE: Shirley Booth, Robert Ryan—Definitely a woman's picture. Men thought it rather slow and draggy. It did only average business at the box office, which isn't very much these days. Played Wednesday, Thursday, November 3, 4.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

REAR WINDOW: James Stewart, Grace Kelly—A marvelous picture—100% entertaining, and Grace Kelly is luscious—a great actress. Best business in months.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

REAR WINDOW: James Stewart, Grace Kelly—Don't pass this one. Excellent picture, excellent acting. Above average receipts. Played Sunday, Monday, Tuesday and Wednesday, September 19, 20, 21, 22.—Jerry Erbe, Gilles Theatre, Wahpeton, N. D.

SABRINA: Audrey Hepburn, Humphrey Bogart—A smash hit from start to finish—everyone loved it. Business excellent. Played Sunday, Monday, Tuesday, Wednesday, November 7, 8, 9, 10.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

RKO

TALL IN THE SADDLE: John Wayne—Very good re-issue. Received excellent print. Played Saturday, November 13.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEW CONTRIBUTORS ALWAYS WELCOME

Exhibitors from such widely separated locations as the state of Washington, Texas and Canada continue to join the host of showmen who help each other with information on the performance of product through the columns of What the Picture Did for Me, the theatre man's own forum. The new and welcome contributors:

FLOYD ALBERT, Strand theatre, Mount Horeb, Wisc.
WALT & IDA BREITLING, Comfrey theatre, Comfrey, Minn.
TERRY CALLAGHAN, Plaza theatre, Sandusky, Ohio.
MICHAEL CHIAVENTONE, Valley theatre, Spring Valley, Ill.
D. E. DANIEL, Gregory theatre, Oakville, Ont.
R. C. DRAYER, Community theatre, Conde, South Dakota.
KEITH HANSEN, State theatre, Petaluma, Calif.
LIN MARTYN, Capitol theatre, Niagara Falls, Ont.
P. J. RICHARDS, Scott theatre, Scottsburg, Ind.
WILLIAM M. ROOB, Ozaukee theatre, Port Washington, Wisc.
D. A. SNIDER, West theatre, George West, Texas.
NORMAN L. STONE, Roxy theatre, Everett, Wash.
JACK WALDRIP, Rose theatre, Tahoka, Texas.

Twentieth Century-Fox

ADVENTURES OF HAJJI BABA: Elaine Stewart, John Derek—This is one time when CinemaScope doesn't mean a thing. Nice color, too much sex, no plot. Way below average receipts. Played Sunday, Monday, Tuesday, Wednesday, November 21, 22, 23, 24.—Jerry Erbe, Gilles Theatre, Wahpeton, N. D.

KING OF THE KHYBER RIFLES: Tyrone Power, Terry Moore—Doubled with "Scudda Hoo! Scudda Hay!," a Fox re-release, to fair business. We had run the latter several times, so the double bill did not help. "King of the Khyber Rifles" is about what has been said about it, but well done and not a common double feature as some say. Small town and country patronage. Played Thursday, Friday, Saturday, November 11, 12, 13.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

RIVER OF NO RETURN: Robert Mitchum, Marilyn Monroe, Rory Calhoun—CinemaScope in the rough, filmed apparently in the Canadian Rockies or similar mountains, with plenty of action and outdoor beauty. Did a fine business at box office without a single kick. Had a good advance build-up here. Small town and rural patronage. Played Sunday, Monday, Tuesday, October 24, 25, 26.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

RIVER OF NO RETURN: Robert Mitchum, Marilyn Monroe, Rory Calhoun—The only thing this picture has to offer is the Monroe name. The plot is very slow and the acting terrible. We still did above average business the first day, but not the second nor the third. Played Sunday, Monday, Tuesday, September 26, 27, 28.—P. J. Richards, Scott Theatre, Scottsburg, Ind.

THREE COINS IN THE FOUNTAIN: Clifton Webb, Dorothy McGuire—The writer did not get to see this one but had it highly recommended. The patrons liked it well enough and it must be a beautiful show with a background long to be remembered. Did fairly well at the box office. Small town and country patronage. Played Sunday, Monday, Tuesday, November 7, 8, 9.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

WOMAN'S WORLD: Clifton Webb, June Allyson, Van Heflin, Lauren Bacall—Another good one. Everyone liked it. Some shots of advance model Ford car. Your Ford dealer will be glad to help you get people in to see this one. Played Friday, Saturday, Sunday, Monday and Tuesday, October 22, 23, 24, 25, 26.—Jerry Erbe, Gilles Theatre, Wahpeton, N. D.

Universal

BENGAL BRIGADE: Rock Hudson, Arlene Dahl—This type of picture makes no hit with students at Middlebury College—so business below par. Played Sunday, Monday, Tuesday, November 14, 15, 16.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

DAWN AT SOCORRO: Rory Calhoun, Piper Laurie—Very good. Perfect cast. Had more favorable comments on this than any western in a long time. This was Rory Calhoun's best role. Played Tuesday and Wednesday, November 16, 17.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRANCIS JOINS THE WACS: Donald O'Connor—Believe this is the best Francis picture of the whole series. It is really funny and patrons seemed immensely pleased. It did very well at the box office. Played Sunday, Monday, October 31, November 1.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

GENEVIEVE: Dinah Sheridan, John Gregson—This picture is extraordinary—perfect for a college town. They loved it, and business was good for midweek. Played Wednesday, Thursday, November 3, 4.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

SUDDENLY: Frank Sinatra, Sterling Hayden—This was very good, for this type picture. Sinatra good in his tough-guy role. Played Sunday, Monday, November 14, 15.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Shorts

Warner Bros.

CALIFORNIA JUNIOR SYMPHONY: Featurette—A really fine short. All the players are children, which gives it more general appeal than might be expected.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

HUNTING DOGS AT WORK: Sports Parade—A beautiful short subject in color showing various breeds of hunting dogs in action. It has general appeal.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart November 27, page 226.

Features by Company September 25, 1954, page 161.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	REVIEWED Page	L. of D. Rating	Herald Review	Special Data
A								
A Nous, La Liberte (Fr.-Eng. Titles) Burstyn	Raymond Cordy (reissue)	Oct. 6,'54	83m	Oct. 16	178		Good	
About Mrs. Leslie (5321) Para.	Shirley Booth-Robert Ryan	Aug.,'54	104m	May 1	2278	B	Good	
Adventures of Hajji Baba (CS) (c) (424) Fox	Elaine Stewart-John Derek	Oct.,'54	93m	Oct. 16	177	B	Good	CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c) UA	Dan O'Herlihy-James Fernandez	July,'54	90m	June 12	26	A-1	Very Good	
Affairs of Messalina Col.	Maria Felix-George Marchal	Nov.,'54	106m					
Africa Adventure (c) (502) RKO	Documentary	Sept.,'54	64m	Sept. 25	153	A-1	Good	
Aida (Ital.) (c) IFE	Sophia Loren-Lois Maxwell	Nov.,'54	95m	Nov. 6	202	A-2	Very Good	
Always a Bride (Brit.) (485) U-I	Peggy Cummins-Terence Morgan	June,'54	83m	June 12	26		Good	
Angelika (German) Brenner	Maria Schell	Sept.,'54	99m	Oct. 16	178		Good	
Angels One Five (Brit.) Stratford	Jack Hawkins-Michael Denison	May,'54	98m	May 8	2285		Good	
Apache (c)* UA	Burt Lancaster-Jean Peters	July,'54	91m	July 3	49	A-2	Excellent	
Arrow in the Dust (c) (5404) AA	Sterling Hayden-Coleen Grey	Apr. 25,'54	80m	Apr. 24	2269	A-1	Very Good	
Asphalt Jungle MGM	Sterling Hayden-M. Monroe (reissue)	Dec. 12,'54						
Athena (c) (507) MGM	Jane Powell-Edmund Purdom	Nov.,'54	95m	Nov. 6	201	A-1	Very Good	
B								
Badman's Territory (476) RKO	Randolph Scott-Ann Richard (reissue)	May 1,'54	98m					
Barefoot Battalion (Greek) Brandt	Maria Costi-Nicos Fermas	June,'54	89m	June 19	34		Very Good	
Barefoot Contessa, The (c)* UA	Humphrey Bogart-Ava Gardner	Oct.,'54	128m	Oct. 2	169	B	Excellent	
Battle Cry (c) (CS) WB	Van Heflin-Aldo Ray	Not Set		Sept. 25	(S)154			CS-Ss or Os
Battle of Rogue River (c) Col.	George Montgomery	Mar.,'54	71m	Mar. 6	2206	A-1	Good	
Battleground MGM	Van Johnson-John Hodiak (reissue)	Dec. 12,'54						
Beat the Devil UA	Humphrey Bogart-Jennifer Jones	Mar.,'54	92m	Mar. 6	2205	B	Very Good	
Beau Brummell (c) (502) MGM	Stewart Granger-Elizabeth Taylor	Oct.,'54	111m	Oct. 16	179	A-2	Excellent	
Bengal Brigade (501) (c) Univ.	Rock Hudson-Arlene Dahl	Nov.,'54	87m	Oct. 23	185		Good	
Betrayed (501) (c) MGM	Clark Gable-Lana Turner	Sept.,'54	108m	July 24	81	A-2	Very Good	Ds
Big Chase (5327) Lippert	Lon Chaney-Glenn Langan	June 18,'54	60m					
Big Sleep, The (407) WB	Humphrey Bogart-L. Bacall (reissue)	Dec. 11,'54	114m					
Black Dakotas, The (c) Col.	Wanda Hendrix-Gary Merrill	Sept.,'54	65m	Sept. 11	137	A-1	Good	
Black Horse Canyon (c) (423) Univ.	Joel McCrea-Mari Blanchard	June,'54	81½m	May 22	2	A-1	Good	
Black Knight, The (c) Col.	Alan Ladd-Patricia Medina	Nov.,'54	85m	Oct. 23	185	A-1	Good	
Black Shield of Falworth, The (429) (CS) (c) Univ.	Tony Curtis-Janet Leigh	Sept.,'54	99m	Aug. 7	97	A-1	Excellent	CS-Ss
Black 13 (428) (Brit.) 20th-Fox	Peter Reynolds-Rona Anderson	Nov.,'54	75m	Nov. 20	218	A-1	Poor	
Black Widow (423) (CS) (c)* Fox	Gene Tierney-Van Heflin	Nov.,'54	95m	Oct. 30	193	A-2	Very Good	CS-Ss, Ms, Os
Bob Mathias Story (5502) AA	Bob Mathias-Ward Bond	Oct. 24,'54	80m	Oct. 16	177	A-1	Very Good	
Bounty Hunter, The (c) (402) WB	Randolph Scott-Dolores Dorn	Sept. 25,'54	79m	Aug. 28	121	A-1	Good	
Bowery Boys Meet the Monster (5419) AA	Bowery Boys	June 6,'54	65m	July 10	58	A-1	Fair	
Brigadoon (CS) (c)* (504) MGM	Gene Kelly-Cyd Charisse	Not Set	108m	Aug. 14	105	A-1	Very Good	CS-Ss, Os, Ds
Bread, Love and Dreams (Ital.-Eng. Titles) I.F.E.	Gina Lollobrigida-Vittorio De Sica	Sept.,'54	90m	Sept. 25	153	A-2	Very Good	
Bridges of Toko-Ri (c) Para.	Fredric March-William Holden	Jan.,'55						
Broken Lance (CS) (c) (419)* Fox	Spencer Tracy-Richard Widmark	Aug.,'54	96m	July 31	89	A-2	Excellent	CS-Ss, Ms, Os
Bullet Is Waiting, A (c) Col.	Jean Simmons-Rory Calhoun	Sept.,'54	82m	Aug. 21	113	A-2	Good	
C								
Caine Mutiny, The (c)* Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior	
Cangaceiro (Brazil) Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130	B	Good	
Cannibal Attack Col.	Johnny Weissmuller-Judy Walsh	Nov.,'54	70m	Nov. 13	210		Fair	
Capt. Kidd and the Slave Girl (c) UA	Anthony Dexter-Eva Gabor	May,'54	83m	May 29	10	B	Good	
Carmen Jones (422) (CS) (c) Fox	Dorothy Dandridge-Harry Belafonte	Oct.,'54	107m	Oct. 16	179	B	Excellent	
Carnival Story, The (c) (412)* RKO	Anne Baxter-Steve Cochran	Apr. 16,'54	95m	Mar. 27	2237	B	Very Good	
Casanova's Big Night (c) (5316) Para.	Bob Hope-Joan Fontaine	Apr.,'54	86m	Mar. 6	2205	A-2	Excellent	
Cattle Queen of Montana (c) RKO	Barbara Stanwyck-Ronald Reagan	Nov.,'54	88m	Nov. 20	218		Good	SA
Challenge the Wild (c) UA	George and Sheila Graham	June,'54	69m	June 12	26	A-1	Good	
Champion, The UA	Kirk Douglas-Marilyn Maxwell (reissue)	Apr.,'54	86m					
Conquest of Everest (Brit.) (c) UA	Documentary	Apr. 23,'54	78m	Dec. 12	2101	A-1	Good	
Conquest of Space (c) Para.	Walter Brooke-Eric Fleming	Feb.,'55		Sept. 11	(S)138			
Coroner Creek Col.	R. Scott-Marguerite Chapman (reissue)	Aug.,'54	90m					
Country Girl, The Para.	B. Crosby-G. Kelly-W. Holden	Mar.,'55	103m	Dec. 4	233		Excellent	
Cowboy, The (5308) (c) Lippert	Documentary	May 28,'54	69m	Jan. 9	2134	A-1	Excellent	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	REVIEWED (S)=synopsis Page	L. of D. Rating	Herald Review	Special Data
Creature from the Black Lagoon (415-3D, 416-2D) Univ.	Richard Carlson-Julia Adams	Mar.,'54	79m	Feb. 13	2182	A-1	Good	2D, 3D, 3D(1)
Crest of the Wave (511) MGM	Gene Kelly-Jeff Richards	Dec. 3,'54	90m	Nov. 13	209	A-1	Very Good	
Crime Wave (308) WB	Gene Nelson-Sterling Hayden	Mar. 6,'54	74m	Jan. 16	2142	A-2	Good	
Crossed Swords (c) UA	Errol Flynn-Gina Lollobrigida	Aug.,'54	86m	July 31	89	A-2	Fair	
Cry Vengeance AA	Mark Stevens-Martha Hyer	Nov.,'54	81m	Dec. 4	233		Very Good	
D								
Dangerous Mission (3D) (c) (410) RKO	Victor Mature-Piper Laurie	Mar. 6,'54	75m	Feb. 27	2197	A-1	Fair	2D, 3D
Dawn at Socorro (c) (430) Univ.	Rory Calhoun-Piper Laurie	Sept.,'54	80m	July 24	81	A-2	Very Good	
Day of Triumph (c) Schaefer	Joanne Dru-Robert Wilson							
Dead End Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June,'54						
Deadly Game (5402) Lippert	Lloyd Bridges-Simone Silva	Oct. 8,'54	63m					
Deep in My Heart (c) (512) MGM	Jose Ferrer-Merle Oberon	Dec. 24,'54	132m	Dec. 4	233		Excellent	Ds
Demetrius and the Gladiators (c) (CS) (415)* Fox	Victor Mature-Susan Hayward	June,'54	101m	June 12	27	A-2	Excellent	CS-Ss, Ms, Os
Desiree (CS) (c) (425) Fox	Marlon Brando-Jean Simmons	Nov.,'54	110m	Nov. 20	217		Excellent	CS-Ss, Ms, Os
Desperado, The (5426) AA	Wayne Morris	June 20,'54	81m	July 10	57	A-2	Very Good	
Detective, The (Brit.) Col.	Alec Guinness-Joan Greenwood	Not Set	91m	Oct. 16	179	A-1	Excellent	
Devil's Harbor (429) 20th-Fox	Richard Arlen-Greta Gynt	Dec.,'54	71m					
Devil's Pitchfork (form. Ana-ta-han) (Japan) Arias	Akemi Negishi	May 17,'54	91m	May 22	2		Good	
Dial M for Murder (c) (327)* WB	Ray Milland-Grace Kelly	May 29,'54	105m	May 1	2277	A-2	Excellent	
Diamond Wizard, The (Brit.) UA	Dennis O'Keefe-Margaret Sheridan	Aug.,'54	83m	July 24	82	A-1	Fair	
Diary of a Country Priest (Fr.) Brandon	Claude Laydu-Nicole Maurey	Apr. 5,'54	95m	Apr. 17	2261	A-2	Very Good	
Dirty Hands (Fr.) McDonald	Pierre Brasseur	May,'54	99m	May 22	2		Very Good	
Down Three Dark Streets UA	Broderick Crawford-Ruth Roman	Aug.,'54	84m	Sept. 4	129	A-2	Very Good	
Dr. Jekyll and Mr. Hyde (506) MGM	Spencer Tracy-Ingrid Bergman (reissue)	Oct.,'54	122m					
Dragnet (c) (401)* WB	Jack Webb-Ben Alexander	Sept. 4,'54	89m	Aug. 21	113	A-1	Very Good	
Dragonfly Squadron (52) AA	John Hodiak-Barbara Britton	Mar. 21,'54	84m	Feb. 13	2182	A-2	Good	
Dream of Love (Fr.) Davis	P. R. Willm-Mila Parley	June,'54	100m	June 19	34		Fair	
Drive a Crooked Road Col.	Mickey Rooney-Dianne Foster	Apr.,'54	82m	Mar. 20	2229	A-2	Good	
Drum Beat (CS) (c) (404) WB	Alan Ladd-Audrey Dalton	Nov. 13,'54	111m	Nov. 6	201	A-1	Very Good	
Drums Across the River (c) (422) Univ.	Audie Murphy-Lisa Gaye	June,'54	78m	May 22	1	A-2	Very Good	
Duel in the Jungle (c) (332) WB	Jeanne Crain-Dana Andrews	Aug. 21,'54	102m	Aug. 14	105	A-1	Good	
Duel in the Sun (c) SRO	Jennifer Jones-Gregory Peck (reissue)	Not Set						
Duffy of San Quentin (321) WB	Joanne Dru-Paul Kelly	Mar. 13,'54	78m	Feb. 13	2182	B	Good	
E								
Earrings of Madame De (Fr.) Arlan	Boyer-Darrieux-De Sica	July 19,'54	105m	July 31	89	B	Good	
Edge of Divorce (Brit.) Kingsley	Valerie Hobson-Philip Friend	July,'54	83m	July 10	57	A-2	Fair	
Egg and I, The (426) Univ.	C. Colbert-Fred MacMurray (reissue)	July,'54	108m	June 5	17		Very Good	
Egyptian, The (420) (c) (CS)* Fox	Edmund Purdom-Gene Tierney	Sept.,'54	140m	Sept. 4	130	B	Excellent	CS-Ss, Ms, Os
Elephant Walk (c) (5317)* Para.	Elizabeth Taylor-Dana Andrews	June,'54	103m	Apr. 3	2245	A-2	Very Good	
Enchanted Cottage (472) RKO	Dorothy McGuire-Robert Young (reissue)	Mar.,'54	91m					
Every Girl Should Be Married (570) RKO	Cary Grant-Betsy Drake (reissue)	Sept.,'54	85m					
Executive Suite (423)* MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr.,'54	104m	Feb. 27	2197	A-2	Excellent	
F								
Fangs of the Wild (5311) Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2,'54	71m	Mar. 13	2214		Good	
Far Country (c) (428) Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34			
Fast and the Furious ARC	John Ireland-Dorothy Malone	Nov.,'54	74m	Nov. 6	202		Fair	
Fire Over Africa (c) Col.	Maureen O'Hara-MacDonald Carey	Nov.,'54	84m	Oct. 16	177	A-2	Fair	
Fireman Save My Child (421) Univ.	Spike Jones and His City Slickers	May,'54	80m	Apr. 24	2270	A-1	Good	
Flame and the Flesh (c) (421) MGM	Lana Turner-Carlos Thompson	May,'54	104m	May 1	2277	B	Excellent	
Flamenco (c) (Span.-Eng. Narr.) Lewis	A. P. Lopez-Ballet Espanol	May 21,'54	110m	May 29	10		Very Good	
Flight Nurse (5301) Rep.	Joan Leslie-Forrest Tucker	Mar. 1,'54	90m	Nov. 7	2062	A-1	Fair	
Forty-Niners, The (5424) AA	Wild Bill Elliott-Virginia Grey	May 9,'54	71m	May 8	2285	A-2	Good	
Four Guns to the Border (c) (502) Univ.	Rory Calhoun-Coleen Miller	Nov.,'54	83m	Sept. 25	153	B	Good	
Francis Joins the WACS (427) Univ.	Donald O'Connor-Julia Adams	Aug.,'54	95m	July 3	49	A-1	Excellent	
French Touch, The (Fr.) Times	Fernandel	Sept.,'54	86m	Sept. 11	138		Good	
G								
Gambler from Natchez (c) (417) Fox	Dale Robertson-Debra Paget	Aug.,'54	88m	Aug. 7	97	B	Good	
Garden of Evil (c) (CS) (416)* Fox	Gary Cooper-Susan Hayward	July,'54	100m	July 3	49	A-1	Excellent	CS-Ss, Ms, Os
Gates of Hell, The (Japanese) Harrison	Machiko Kyo	Dec.,'54	89m	Dec. 4	234		Very Good	
Genoese Dragnet (Ital.) IFE	Charles Rutherford-Lianella Carell	Mar.,'54	106m	Mar. 6	2206		Good	
Geraldine (5302) Rep.	John Carroll-Mala Powers	Apr. 1,'54	90m	Dec. 12	(S)2103			
Girl for Joe (325) (form. Force of Arms) WB	William Holden-Nancy Olson (reissue)	May 15,'54	100m					
Girls Marked Danger (Ital.-Eng. Dial.) IFE	Silvana Pampanini-E. Rossi-Drago	June,'54	75m	June 12	27	C	Fair	
Gog (3D) (c) UA	Richard Egan-Constance Dowling	June,'54	81m	June 12	26	A-1	Very Good	2D, 3D-Os
Golden Mask (c) UA	Wanda Hendrix-Van Heflin	Mar.,'54	88m	Mar. 13	2213	A-2	Good	
Golden Mistress (c) UA	John Agar-Rosemarie Bowe	Sept.,'54	82m	Oct. 30	197	B	Good	
Gone With the Wind (c) (430)* MGM	Gable-Leigh-deHavilland (reissue)	July,'54	222m					Ds
Gorilla at Large (c) (3D) (406) 20th-Fox	Cameron Mitchell-Anne Bancroft	May,'54	84m	May 8	2286	B	Fair	3D, 3D(1)
Greatest Show on Earth (c) (5325) Para.	Charlton Heston-Betty Hutton (reissue)	July,'54	153m					
Gunfighters Col.	Randolph Scott-Barbara Britton (reissue)	Aug.,'54	87m					
Gunga Din (479) RKO	Cary Grant-Victor McLaglen (reissue)	July 1,'54	117m					
Guy With a Grin (326) (form. No Time for Comedy) WB	James Stewart-R. Russell (reissue)	May 15,'54	93m					
Gypsy Colt (419) (c) MGM	Donna Corcoran-Frances Dee	Apr. 2,'54	72m	Jan. 30	2165	A-1	Good	
H								
Hans Christian Andersen (c) (351) RKO	Danny Kaye-Jeanmaire	June 9,'54	112m	Nov. 29,'52	1621	A-1	Excellent	
Hansel and Gretel (c) RKO	Anna Russell-Mildred Dunnock	Nov.,'54	75m	Oct. 16	177	A-1	Very Good	
Heart of the Matter, The (Brit.) Asso. Artists	Trevor Howard-Maria Schell	Nov. 18,'54	100m	Nov. 27	225		Good	
Heat Wave (5310) Lippert	Alex Nicol-Hillary Brooke	Apr. 16,'54	68m	Sept. 25	153		Fair	

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Heidi (Swiss) UA	Elsbeth Sigmund	Apr.,'54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403) *20th-Fox	Richard Widmark-Bella Darvi	Feb.,'54	103m	Feb. 6	2173	A-1	Excellent	Cs-Ss, Ms, Os
Hell Below Zero (c) Col.	Alan Ladd-Joan Tetzel	July,'54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep (Ital.-Eng. Dial.) IFE	Eleanora Rossi Drago-Pierre Cressoy	Aug.,'54	93m	May 8	2286	B	Good	
Hello Elephant! (Ital.-Eng. Titles) Arlan	Vittorio De Sica-Sabu	Sept.,'54	78m	Sept. 25	154		Good	
Hell's Half Acre (5304) Rep.	Wendell Corey-Evelyn Keyes	June 1,'54	91m	Feb. 13	2183	B	Fair	
Her Twelve Men (429) (c) MGM	Greer Garson-Robert Ryan	Aug.,'54	91m	July 3	49	A-1	Very Good	
High and Dry (Brit.) U-I	Paul Douglas-Alex Mackenzie	Sept.,'54	93m	Aug. 28	121	A-1	Excellent	
High and the Mighty (329) (c)* (CS) WB	John Wayne-Claire Trevor	July 3,'54	147m	May 29	9	A-2	Superior	CS-Ss or Os
Hobson's Choice (Brit.) UA	Charles Laughton-John Mills	June,'54	107m	June 12	25	A-2	Very Good	
Holly and the Ivy (Brit.) Pacemaker	Ralph Richardson-Celia Johnson	Feb.,'54	80m	Feb. 13	2183	A-2	Excellent	
Home of the Brave UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr.,'54	99m					
House of the Arrow (Brit.) Stratford	Oscar Homolka-Yvonne Fureaux	Oct.,'54	73m					
Human Desire Col.	Glenn Ford-Gloria Grahame	Sept.,'54	90m	Aug. 7	98	B	Good	
Human Jungle (5501) AA	Gary Merrill-Jan Sterling	Oct. 3,'54	82m	Sept. 18	145	B	Very Good	
I								
Indiscretion of an American Wife Col.	Jennifer Jones-Montgomery Clift	July,'54	63m	Apr. 24	2270	A-2	Fair	
Inspector Calls, An (Brit.) Assoc. Artists	Alastair Sim	Nov.,'54						
Iron Glove, The (c) Col.	Robert Stack-Ursula Thiess	Apr.,'54	77m	Mar. 27	2238	A-1	Good	
It Should Happen to You Col.	Judy Holliday-Peter Lawford	Mar.,'54	87m	Jan. 16	2141	A-2	Very Good	
J								
Jesse James vs. Daltons (c) (3D) Col.	Brett King-Barbara Lawrence	Apr.,'54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jesse James' Women (c) UA	Don Barry-Peggie Castle	Sept.,'54	83m	Sept. 18	145	B	Fair	
Johnny Dark (c) (424) Univ.	Tony Curtis-Piper Laurie	July,'54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307)* Rep.	Joan Crawford-Sterling Hayden	Aug.,'54	110m	May 8	2285	A-2	Excellent	
Jubilee Trail (c) (5303) Rep.	Vera Ralston-Forrest Tucker	May 15,'54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
Jump Into Hell (410) WB	Jacques Sernas-Kurt Kasznar	Feb. 26,'55						
Jungle Gents (5420) AA	Leo Gorcey-Huntz Hall	Sept. 5,'54		Oct. 2	(S)170	A-1		
Jungle Man-Eaters Col.	Johnny Weissmuller	June,'54	68m	May 29	10	A-1	Fair	
K								
Khyber Patrol (c) UA	Richard Egan-Dawn Addams	Sept.,'54	71m	Aug. 21	113	A-1	Fair	
Killer Leopard (5412) AA	Johnny Sheffield	Aug. 22,'54		Sept. 11	(S)138	A-1		
King Richard & the Crusaders (c) (CS) (331) WB	Rex Harrison-Virginia Mayo	Aug. 7,'54	113m	July 10	57	A-2	Excellent	Cs-Ss
Knock on Wood (c) (5319) Para.	Danny Kaye-Mai Zetterling	July,'54	103m	Apr. 3	2245	A-1	Excellent	
L								
Last Time I Saw Paris (c) (510) MGM	Elizabeth Taylor-Van Johnson	Nov. 19,'54	116m	Nov. 6	201		Good	
Laughing Anne (Brit.) (c) (5305) Rep.	Wendell Corey-Margaret Lockwood	July 1,'54	90m	May 8	2285	B	Good	
Law vs. Billy the Kid (c) Col.	Scott Brady-Betta St. John	Aug.,'54	73m	July 24	82	A-2	Good	
Lawless Rider, The UA	Johnny Carpenter-Frankie Darro	July,'54	62m	Oct. 30	194		Fair	
Little Kidnappers, The (Brit.) UA	Duncan Macrae-Jean Anderson	Oct.,'54	93m	Aug. 21	113	A-2	Good	
Living It Up (c) (5320)* Para.	Dean Martin-Jerry Lewis	Aug.,'54	95m	May 1	2277	A-1	Excellent	
Lone Gun, The (c) UA	George Montgomery-Dorothy Malone	Apr.,'54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar.,'54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)* MGM	Lucille Ball-Desi Arnaz	Feb. 19,'54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The UA	Anthony Quinn-Peggie Castle	May,'54	93m	May 1	2278	B	Good	
Loophole (5414) AA	Barry Sullivan-Dorothy Malone	Mar. 28,'54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480) RKO	Victor McLaglen (reissue)	July 1,'54	73m					
Lovers, Happy Lovers! (Brit.) A.F.E.	Gerard Philipe-Valerie Hobson	Oct.,'54	105m	Nov. 13	210	C		
Lovers of Toledo (Ital.-Eng. Titles) Hakim	Alida Valli-Pedro Armendariz	Apr.,'54	75m	May 8	2286		Fair	
Lucky Me (c) (324) (CS) WB	Doris Day-Robert Cummings	Apr. 24,'54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os
M								
Ma and Pa Kettle at Home (418) Univ.	Marjorie Main-Percy Kilbride	Apr.,'54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (3D) Col.	Vincent Price-Mary Murphy	May,'54	72m	Mar. 27	2238	A-2	Good	2D, 3D
Magnificent Obsession (428) (c)* Univ.	Jane Wyman-Rock Hudson	Aug.,'54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306) Rep.	Dorothy McGuire-Stephen McNally	Aug. 1,'54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.) UA	Alec Guinness-Jack Hawkins	Aug.,'54	98m	July 17	65	A-1	Good	
Mambo Para.	Shelley Winters-Silvano Mangano	Feb.,'54						
Man Between, The (Brit.) UA	James Mason-Claire Bloom	Feb.,'54	100m	Nov. 14	2069	B	Excellent	
Man With a Million (c) (Brit.) UA	Gregory Peck-Jane Griffiths	June,'54	90m	May 29	9	A-1	Excellent	
Massacre Canyon Col.	Phil Carey-Audrey Totter	May,'54	66m	Apr. 10	2254	A-2	Good	
Masterson of Kansas (c) Col.	George Montgomery-Nancy Gates	Dec.,'54	73m	Nov. 20	218	A-1	Good	
Melody of Love (Ital.-Eng. Titles) IFE	Giacomo Rondinella	Apr. 17,'54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c)* MGM	Van Johnson-Walter Pidgeon	June,'54	80m	May 15	2293	A-1	Excellent	
Miami Story, The Col.	Barry Sullivan-Luther Adler	May,'54	75m	Apr. 10	2254	A-2	Good	
Miss Grant Takes Richmond Col.	Lucille Ball-Wm. Holden (reissue)	Oct.,'54	87m					
Miss Sadie Thompson (c) (3D)* Col.	Rita Hayworth-Jose Ferrer	Feb.,'54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473) RKO	Cary Grant-Myrna Loy (reissue)	Apr.,'54	94m					
Mr. Hulot's Holiday (Fr.) GBD	Jacques Tati	June,'54	85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400) Stratford	George Cole-Nadia Gray	Mar. 14,'54	93m	Sept. 19	1998		Very Good	
Moment of Truth (Fr.) Arlan	Michele Morgan-Jean Gabin	May,'54	87m	May 22	3		Good	
Money from Home (c)* (5310—3D, 5330—2D) Para.	Dean Martin-Jerry Lewis	Feb.,'54	100m	Dec. 5	2093	A-1	Excel.	2D, 3D-Ss(2), Os

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Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade		May 21,'54	64m					
Monte Carlo Baby	Filmakers	Audrey Hepburn-Jules Munshin		May,'54	70m	June 19	33		Fair	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini		Mar.,'54	99m	Mar. 13	2214	A-2	Good	
N										
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame		Oct.,'54	86m	Aug. 28	121	B	Good	
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston		Mar.,'54	95m	Feb. 13	2181	A-2	Good	
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary		Mar.,'54	98m	Feb. 20	2189	B	Excellent	CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam		Mar.,'54	93m	Mar. 20	2229	A-2	Very Good	CS-Ss, Ms, Os
O										
On the Waterfront*	Col.	Marlon Brando-Eva Marie Saint		Oct.,'54	108m	July 17	65	A-2	Excellent	
Operation Manhunt	UA	Harry Towes-Irja Jensen		Oct.,'54	77m	Oct. 30	194		Fair	
Orchestra Wives (445)	Fox	Glenn Miller & Orch.	(reissue)	May,'54	94m					
Other Women, The (430)	Fox	Hugo Haas-Cleo Moore		Dec.,'54	81m					
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr., Narrators		Apr.,'54	75m	Apr. 24	2269	A-1	Very Good	
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans		Oct.,'54	90m	June 26	41	A-2	Very Good	
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick		July,'54	64m	June 19	33		Very Good	
Outlaw's Daughter (427) (c)	Fox	Bill Williams-Kelly Ryan		Nov.,'54	75m	Nov. 20	218		Fair	
P										
Paid to Kill (5326)	Lippert	Dane Clark		June 25,'54	70m					
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet		Sept.,'54	80m	Aug. 21	114		Good	
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall		Mar. 7,'54	62m	Mar. 13	2214	A-1	Fair	
Passion (c) (503)	RKO	Cornell Wilde-Yvonne de Carlo		Oct. 6,'54	84m	Oct. 16	178	A-2	Good	
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina		Mar. 27,'54	84m	Mar. 6	2206	A-2	Good	2D, 3D
Phffft	Col.	Judy Holliday-Jack Carson		Not Set	91m	Oct. 23	185	B	Excellent	
Pickwick Papers (Brit.)	Kingsley	Nigel Patrick-James Hayter		May,'54	109m	Apr. 10	2253	A-1	Excellent	
Pinocchio (c) (493)	RKO	Disney Feature	(reissue)	Apr.,'54	87m					
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan		May,'54	85m	Apr. 24	2269	B	Good	
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles		Apr. 4,'54	71m	Feb. 20	2189	A-1	Fair	
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh		Apr.,'54	100m	Apr. 10	2254	A-1	Excellent	CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget		July,'54	71m	June 19	33	A-2	Fair	
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin		May,'54	81m	Apr. 3	2245	A-2	Fair	
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran		Sept. 15,'54	81m	Sept. 4	129	A-2	Good	
Pushover	Col.	Fred MacMurray-Phil Carey		Aug.,'54	88m	July 24	81	A-2	Very Good	
Q-R										
Queen's World Tour, A (c)	UA	Documentary		Mar.,'54	84m	Mar. 13	2213	A-1	Good	
Race for Life, A (5403)	Lippert	Richard Conte-Mari Aldon		Dec. 10,'54						
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter		Mar.,'54	76m	Mar. 27	2238	A-1	Fair	
Raid, The (c) (408)	Fox	Van Heflin-Anne Bancroft		Aug.,'54	83m	July 31	89	A-1	Very Good	
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard		Apr.,'54	81m	Mar. 20	2229	A-2	Good	
Rear Window (c) (5401)*	Para.	James Stewart-Grace Kelly		Oct.,'54	112m	July 17	65	A-2	Excellent	
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson		Mar.,'54	91m	Feb. 6	2173	B	Very Good	Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand		July 25,'54	80m	July 24	82	A-1	Good	
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams		July,'54	75m	June 26	41	A-1	Good	
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman		Apr. 16,'54	115m	Feb. 13	2181	A-1	Excellent	
Ricochet Romance	Univ.	Marjorie Main-Chill Wills		Nov.,'54	80m	Oct. 30	193	A-1	Good	
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot		Mar.,'54	81m	Feb. 6	2173	A-2	Very Good	
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barret	(reissue)	Mar.,'54	56m					
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris		Apr. 10,'54	75m	Mar. 6	2206	A-1	Good	
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien		July 24,'54	93m	July 3	50	A-2	Very Good	
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley		July 16,'54	73m	July 24	81		Good	
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe		May,'54	91m	Apr. 24	2269	B	Very Good	Cs-Ss, Ms, Os
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington		Apr.,'54	79m	May 1	2278	A-1	Good	
Rogue Cop (503)	MGM	Robert Taylor-Janet Leigh		Oct.,'54	92m	Sept. 4	129	B	Very Good	
Roogie's Bump	Rep.	Robert Marriot-Ruth Warrick		Not Set	71m	Sept. 25	153	A-1	Fair	
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main		Mar. 19,'54	102m	Mar. 6	2205	A-1	Excellent	CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip		July,'54	96m	June 26	41		Very Good	CS-Ss, Ms, Os
S										
Sabrina (5402)*	Para.	Audrey Hepburn-Humphrey Bogart		Oct.,'54	113m	Aug. 7	97	B	Excellent	
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance		Apr. 15,'54	68m	Mar. 27	2238	B	Good	
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John		June,'54	76m	May 22	2	B	Good	
Saratoga Trunk (406)	WB	Ingrid Bergman-Gary Cooper	(reissue)	Dec. 11,'54	135m					
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters		Mar.,'54	87m	Feb. 27	2197	A-2	Very Good	
Scarlet Spear, The (c)	UA	John Archer-Martha Hyer		Mar.,'54	78m	Mar. 27	2238		Fair	
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan		June,'54	77m	June 12	27	A-1	Good	
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver	(reissue)	Mar.,'54	95m					
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey		June,'54	101m	May 22	1	B	Very Good	
Security Risk (5417)	AA	John Ireland-Dorothy Malone		Aug. 8,'54	69m	Aug. 21	113	A-2	Good	
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago		Apr.,'54	72m	May 22	3	C	Fair	
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel		Aug.,'54	103m	June 5	17	A-2	Excellent	CS-Ss or Ds
Shanghai Story, The (5311)	Rep.	Ruth Roman-Edmond O'Brien		Nov. 1,'54	90m	Oct. 2	170	A-2	Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	L. of D. Rating	Herald Review	Special Data
She Wore a Yellow Ribbon (572) RKO	Joanne Dru-John Wayne (reissue)	Sept.,'54	104m					
Shield for Murder UA	Edmond O'Brien-Marla English	Nov.,'54	80m	Sept. 4	129	B	Good	
Side Street Story (Ital.) Burstyn	Toto	July,'54	84m	Aug. 14	105		Very Good	
Siege, The (5323) Lippert	Special	Nov. 26,'54	63m					
Siege at Red River (c) (404) 20th-Fox	Van Johnson-Joanne Dru	May,'54	86m	Mar. 27	2237	A-1	Good	
Sign of the Pagan (c) (CS) Univ.	Jeff Chandler-Jack Palance	Dec.,'54	92m	Nov. 13	209	A-2	Excellent	
Silent Raiders (5404) Lippert	Richard Bartlett-Earle Lyon	Sept. 17,'54	65m	Nov. 13	(S)210			
Silver Chalice (CS) (c) (408) WB	Virginia Mayo-Jack Palance	Feb. 12,'55						
Silver Lode (c) (413) RKO	John Payne-Lizabeth Scott	June,'54	80m	May 22	2	A-1	Good	
Sins of Rome (414) (Ital.) RKO	Massimo Girotti-Ludmilla Tcherina	June,'54	75m	July 3	50	B	Good	
Sitting Bull (c) (CS) UA	J. Carroll Naish-Dale Robertson	Oct.,'54	105m	Sept. 11	137	A-1	Excellent	
Sleeping Tiger, The (Brit.) Astor	Alexis Smith-Alexander Knox	Oct.,'54	89m	Nov. 6	202		Fair	
Snow Creature UA	Paul Langton-Leslie Denison	Nov.,'54	69m	Nov. 13	209		Fair	
So This Is Paris (c) Univ.	Tony Curtis-Gloria DeHaven	Jan.,'55	96m	Nov. 20	217	B	Very Good	
Son of Sinbad (c) (3D) RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167			2D, 3D
Southwest Passage (3D) (c) UA	Joanne Dru-Rod Cameron	Apr.,'54	82m	Apr. 17	2261	A-2	Good	3D, 3D(I)
Spanish Main (475) (c) RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1,'54	100m					
Spell of Ireland, The (c) Celtic	Documentary	May 10,'54	77m	May 8	2286	A-1	Good	
Star Is Born, A (CS) (c) (403)* WB	Judy Garland-James Mason	Jan. 22,'55	154m	Oct. 16	178	B	Superior	Cs-Ss
Stations West (478) RKO	Dick Powell (reissue)	June 1,'54	92m					
Steel Cage, The UA	Paul Kelly-Maureen O'Sullivan	Not Set	80m	Oct. 30	193		Good	
Student Prince, The (CS)* (c) (424) MGM	Ann Blyth-Edmund Purdom	June,'54	107m	May 29	9	A-1	Excellent	Cs-Ss or Ds
Suddenly UA	Frank Sinatra-Sterling Hayden	Sept.,'54	77m	Sept. 11	137	A-2	Good	
Sun Valley Serenade (446) Fox	Glenn Miller & Orch. (reissue)	May,'54	86m					
Susan Slept Here (c) (501)* RKO	Dick Powell-Debbie Reynolds	July,'54	97m	June 26	41	B	Very Good	
T								
Tanganyika (c) (425) Univ.	Van Heflin-Ruth Roman	July,'54	81m	June 12	26	A-1	Good	
Target Earth (5503) AA	Virginia Grey-Richard Denning	Nov. 7,'54						
Tarzan Escapes (509) MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov.,'54	89m					
Tarzan, the Ape Man (508) MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov.,'54	102m			B		
Terror Ship (5330) Lippert	William Lundigan	Sept. 3,'54	72m	Oct. 2	(S)170			
Them (328)* WB	James Whitmore-Edmund Gwenn	June 19,'54	94m	Apr. 10	2253	A-1	Very Good	
Theodora, Slave Empress (c) (Ital.-Eng. Dial.) IFE	Gianna Maria Canale-George Marchal	Dec.,'54	88m	Nov. 13	210		Good	
There's No Business Like Show Business (CS) (c) (426) 20th-Fox	Monroe-Merman-Dailey-O'Connor	Dec.,'54						CS-Ss, Ms, Os
They Rode West (c) Col.	Robert Francis-Donna Reed	Not Set	84m	Oct. 23	185	A-1	Good	
They Won't Believe Me (474) RKO	Susan Hayward-Robert Young (reissue)	Apr.,'54	95m					
Thing, The (477) RKO	K. Tobey-M. Sheridan (reissue)	June 1,'54	87m					
This Is My Love (c) RKO	Linda Darnell-Dan Duryea	Oct. 27,'54	91m	Oct. 2	169	B	Good	
Three Coins in the Fountain (CS) (c) (413)* 20th-Fox	Clifton Webb-Dorothy McGuire	May,'54	102m	May 15	2293	A-1	Excellent	Cs-Ss, Ms, Os
Three Hours to Kill (c) Col.	Dana Andrews-Donna Reed	Oct.,'54	77m	Sept. 11	137	A-2	Very Good	
Three Ring Circus (c) (VV) Para.	Dean Martin-Jerry Lewis	Jan.,'55	110m	Oct. 30	193		Very Good	VV
Thunder Pass (5405) Lippert	Dane Clark-Dorothy Patrick	Aug. 20,'54	76m	Sept. 25	(S)154			
Tobor the Great Rep.	Charles Drake-Karin Booth	Sept. 1,'54	77m	Sept. 4	129	A-1	Fair	
Tonight's the Night (Brit.) (c) AA	David Niven-Yvonne de Carlo	Dec. 19,'54	88m	Nov. 20	217		Very Good	
Track of the Cat (CS) (c) (405) WB	Robert Mitchum-Teresa Wright	Nov. 27,'54	102m	Nov. 13	209	B	Very Good	CS-Ss
Trouble in the Glen (Brit.) (c) Rep.	Margaret Lockwood-Orson Welles	Not Set	91m	Nov. 27	225		Very Good	
Twist of Fate UA	Ginger Rogers-Herbert Lom	Nov.,'54	89m	Oct. 30	194	B	Very Good	
Two Guns and a Badge (5427) AA	Wayne Morris-Beverly Garland	Sept. 19,'54	69m	Sept. 18	145	A-1	Good	
U-V								
Ugetsu (Japanese) Harrison	Machiko Kyo-Masayuk Mori	Sept.,'54	96m	Sept. 18	145	B	Very Good	
Unconquered Margolies	Helen Keller, Documentary	June,'54	55m	June 12	25	A-1	Excellent	
Unholy Four (5401) Lippert	Paulette Goddard	Sept. 24,'54	80m	Oct. 2	170		Good	
Untamed Heiress (5325) Rep.	Judy Canova-Don Barry	Apr. 12,'54	70m	Apr. 24	2269	A-1	Good	
Valley of the Kings (c) (431) MGM	Eleanor Parker-Robert Taylor	July,'54	86m	July 10	57	A-2	Excellent	Ds
Vanishing Prairie, The (c) Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent	
Victory at Sea UA	Documentary	Aug.,'54	97m	May 22	2	A-1	Very Good	
W								
Weak and the Wicked (5432) (Brit.) Stratford	Glynis Johns-John Gregson	July 18,'54	72m	July 24	82	A-2	Good	
Welcome the Queen (Brit.) (c) Brit. Info.	The Royal Tour	Sept.,'54	50m	Sept. 11	138		Good	
West of Zanzibar (c) (503) (Brit.) Univ.	Anthony Steel-Sheila Sim	Nov.,'54				A-1		
Westerner, The Goldwyn	Gary Cooper (reissue)	June,'54						
White Christmas (c) (VV)* Para.	Crosby-Kaye-Clooney	Jan.,'55	120m	Sept. 4	130	A-1	Excellent	VV
White Orchid, The (c) UA	William Lundigan-Peggie Castle	Nov.,'54	81m	Dec. 4	234		Good	
Window, The (571) RKO	Barbara Hale-Bobby Driscoll (reissue)	Sept.,'54	73m					
Witness to Murder UA	Barbara Stanwyck-George Sanders	May,'54	83m	Apr. 17	2261	A-2	Very Good	
Woman's Angle, The (Brit.) Stratford	Edward Underdown-Cathy O'Donnell	Aug.,'54	87m					
Woman's Face, A (505) MGM	Joan Crawford-Melvyn Douglas (reissue)	Oct.,'54	106m					
Woman's World, A (421) (c) (CS)* Fox	Webb-Allyson-Heflin-Bacall	Oct.,'54	94m	Oct. 2	169	A-2	Very Good	CS-Ss, Ms, Os
X-Y-Z								
Yankee Pasha (c) (417) Univ.	Jeff Chandler-Rhonda Fleming	Apr.,'54	84m	Mar. 13	2213	A-2	Very Good	
Yellow Mountain (432) (c) Univ.	Lex Barker-Mala Powers	Not Set	78m	Nov. 27	225	A-1	Fair	
Yellow Tomahawk, The (c) UA	Rory Calhoun-Peggie Castle	May,'54	82m	May 8	2285	A-2	Good	
You Know What Sailors Are (c) (Brit.) UA	Akim Tamiroff-Donald Sinden	Nov.,'54	89m	Nov. 6	202		Good	
Young at Heart (c) (409) WB	Doris Day-Frank Sinatra	Jan. 1,'55						

FEATURES LISTED BY COMPANIES — PAGE 161, ISSUE OF SEPTEMBER 25, 1954
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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,882 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	9	14	20
Adventures of Hajji Baba (20th-Fox)	–	2	19	4	–
Adventures of Robinson Crusoe (U.A.)	4	16	16	4	3
Apache (U.A.)	5	17	17	18	3
Beau Brummell (MGM)	–	4	4	4	2
Bengal Brigade (Univ.)	–	1	9	6	9
Betrayed (MGM)	2	23	32	12	3
Black Horse Canyon (U-I)	1	12	28	23	3
Black Knight (Col.)	–	5	4	1	–
Black Shield of Falworth (U-I)	–	6	44	9	–
Black Widow (20th-Fox)	–	6	1	1	–
Bounty Hunter, The (W.B.)	2	3	13	1	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Briqadoon (MGM)	–	3	3	5	1
Broken Lance (20th-Fox)	20	20	9	8	–
Bullet Is Waiting, A (Col.)	–	4	8	10	8
Caine Mutiny, The (Col.)	26	26	16	13	–
Captain Kidd and the Slave Girl (U.A.)	–	–	4	2	6
Carnival Story, The (RKO)	7	31	32	31	17
Dawn at Socorro (U-I)	1	9	12	15	17
Demetrius and the Gladiators (20th-Fox)	28	19	11	3	1
Dial M for Murder (W.B.)	4	51	24	22	8
Dragnet (W.B.)	47	28	7	7	2
Drive a Crooked Road (Col.)	–	7	4	13	6
Drums Across the River (U-I)	–	15	35	7	3
Duel in the Jungle (W.B.)	13	4	26	1	2
Duel in the Sun (SRO) (Reissue)	–	11	13	24	5
Egyptian, The (20th-Fox)	17	24	20	9	1
Elephant Walk (Par.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman Save My Child (U-I)	–	2	5	10	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	14	25	17	1
Garden of Evil (20th-Fox)	15	27	9	8	4
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	47	22	10	7	3
Gorilla at Large (20th-Fox)	7	5	6	11	4
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	–	3	5	4
Hell Below Zero (Col.)	1	13	46	13	8
Hell's Half Acre (Rep.)	–	2	31	7	5
Her Twelve Men (MGM)	1	6	14	21	4
†High and Dry (U-I) (Brit.)	–	–	1	–	5
High and the Mighty, The (W.B.)	62	52	6	2	–
Human Desire (Col.)	–	–	–	5	3
Human Jungle (A.A.)	3	2	6	1	1
Indiscretion of an American Wife (Col.)	–	1	11	5	9
Iron Glove, The (Col.)	–	1	3	3	1
It Should Happen to You (Col.)	2	3	25	16	26
Jesse James' Women (U.A.)	–	3	4	–	–
Johnny Dark (U-I)	5	45	36	17	4
Johnny Guitar (Rep.)	28	47	29	4	4
Julius Caesar (MGM)	9	17	16	4	1
Jungle Man Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	7	12	14
Knock on Wood (Par.)	7	9	23	24	20
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Billy the Kid (Col.)	–	5	5	3	1
Living It Up (Par.)	27	35	14	8	2
Lone Gun, The (U.A.)	2	3	9	2	4
Long Wait, The (U.A.)	–	11	20	19	4
Lucky Me (W.B.)	2	10	23	35	8
Ma and Pa Kettle at Home (U-I)	42	59	26	5	6
Mad Magician, The (Col.)	–	1	6	9	4
Magnificent Obsession (U-I)	59	52	12	2	–
Man With a Million (U.A.)	–	6	14	36	9
Massacre Canyon (Col.)	–	–	3	6	10
Men of the Fighting Lady (MGM)	5	21	37	15	4
Miami Story, The (Col.)	1	5	15	17	5
Naked Alibi (U-I)	–	4	2	7	8
On the Waterfront (Col.)	4	7	12	6	–
Outcast, The (Rep.)	–	15	6	3	5
Outlaw Stallion, The (Col.)	–	–	3	4	1
Phantom of the Rue Morque (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	19	28
Pride of the Blue Grass (AA)	–	1	–	8	7
Prince Valiant (20th-Fox)	15	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	13	6	10
Prisoner of War (MGM)	1	13	20	7	6
Pushover (Col.)	–	–	3	10	10
Raid, The (20th-Fox)	–	5	13	15	15
Rails Into Laramie (U-I)	1	1	20	20	11
Rear Window (Par.)	9	19	4	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	21	17	25	13
Ride Clear of Diablo (U-I)	12	9	34	11	5
Riding Shotgun (W.B.)	–	11	23	28	6
Ring of Fear (W.B.)	2	5	15	6	14
River of No Return (20th-Fox)	68	23	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	10	7
Rogue Cop (MGM)	–	10	8	3	1
Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	7	6	7	1	–
Saracen Blade, The (Col.)	1	–	3	8	4
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	53	25	5	1	2
Shanghai Story, The (Rep.)	–	–	10	2	5
Siege at Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	1	7	24	15	3
Sitting Bull (U.A.)	–	4	1	2	–
Southwest Passage (U.A.)	–	3	13	16	7
Star Is Born, A (W.B.)	7	–	2	3	2
Student Prince, The (MGM)	6	15	22	15	1
Suddenly (U.A.)	–	4	14	7	4
Susan Slept Here (RKO)	11	45	3	3	1
Tanganyika (U-I)	1	7	31	12	17
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	45	34	9	3	1
Three Hours to Kill (Col.)	–	–	4	2	3
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	18	9
†Vanishing Prairie (B-V)	15	–	–	–	–
Weak and the Wicked, The (A.A.)	5	7	5	1	4
White Christmas (Par.)	4	1	1	–	1
Witness to Murder (U.A.)	–	4	15	8	8
Woman's World, A (20th-Fox)	8	16	8	4	1
Yankee Pasha (U-I)	2	17	38	20	7
Yellow Tomahawk (U.A.)	–	3	21	3	2



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